

THE MUSICAL TIMES

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value from £25 to £100 a year. Examination in June. There are also
several "War Exhibitions" of £60 a year. Particulars from the
Secretary, Clifton College, Bristol.

THE INCORPORATED LONDON ACADEMY
OF MUSIC, 22, Princes Street, Cavendish Square, W.-1.
RHYTHMIC METHOD OF MUSIC TEACHING, Holiday Course
for Teachers, April 22 to 26.

SOLO BOYS.—Three or four first-class Solo Boys
(Treble and Alto) will shortly be required, to travel, and sing in
Mr. G. T. Pattman's Organ Performance. A trial of voices will be held
in London. Boys must be between the ages of 13½ and 15 years,
and must be fair readers. Travelling Expenses, Board and Lodging,
and Education provided; together with Salary of from £25 to £100 per
annum, according to qualification. Apply, enclosing two testimonials
as to singing qualifications, and character, to Mr. G. T. Pattman,
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An Organist Scholarship of the value of £30 per annum will be
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themselves.

Candidates are requested to send their names with testimonials of
character and of musical qualifications not later than April 25th, 1919,
to the Dean, the Rev. A. Nairne, D.D., Jesus College.

A selected number of candidates will be asked to present themselves
for examination.

The examination will include the playing of pieces selected by the
candidate and playing at sight, extemporising, accompanying the
service, and Choir training.

The candidate selected will be required to come into residence in
October, 1919.

His duties will include playing at all the services and training the
Choir.

He will be expected to take an active part in the musical life of the
College.

A candidate must produce evidence that he will be able to pass the
Previous Examination, if not already exempted, and the selected
candidate will be required to read for the B.A. degree (Musical Special
Examination) or the Mus. Bac. Examination.

The candidate will be required to reside in Cambridge and perform
his duties as Organist Scholar during that part of the Long Vacation in
which services are held in Chapel.

The selected candidate must place his name on the boards at once,
and begin residence in October, 1919.

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For June 1, 1919, for First Presbyterian Church, Ballymoney,
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DEATH. Rogers, March 7. After a serious operation, Edmund Rogers, of 45, Alma Square, N.W., the beloved husband of H. Bertha Rogers, and son of the late Edmund Rogers, of Devaux House, Salisbury, aged 67. For thirty years Organist and Choirmaster at St. Michael's, Star Street. R.I.P.

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HIGHER EXAMINATIONS, 1918.

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DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANOFORTE PLAYING.—Lillian Adamson, Lillian E. Armond, Edward William Blak, Monica Byrne, Lillian Butterworth, Ivy G. Bulcock, Alice L. Blatch, Norman J. Bell, Evelyn Bradley, Winifred Y. Brown, *Eva Clinch, Percy C. Chambers, Mabel M. C. Iton, Elsie Cottle, Edna Clarke, Edith M. Collett, Muriel Cooper, Margaret Doyle, Olive M. Denton, Clara Davis, Bridie Dowd, Monica Dooley, Rosie Von Drehen, Dorothy Day, Emily Ellison, Winifred Ferry, Olive E. Fewins, Nellie Fairbairn, Henry J. Frater, Jean K. Forrest, Audrey A. R. Francis, Florence I. Field, Lydia M. Gilbert, Evelyn Gallagher, Edith Gordon, Nellie Grace, Olga D. Greentree, Constance M. Glassey, Dorothy Grieve, Edith Goynne, Irene R. Gill, Hilda M. Hinchcliffe, Nora Hannan, Doris M. Hall, Bessie Herring, Mary L. Hooley, Irene Heaney, Doreen Harding, Marie Horne, Violet Howard, Florrie Hook, Alvina Hall, Florrie Hargreaves, Netta Harris, Olive Ingram, Edith Jones, Gladys Jones, Jessie Johnson, Gwendoline M. Jenkins, Erica Johnson, Nellie Knuckey, Nellie Knowles, Margaret A. Kent, Thelma Kerrigan, Edith B. Knott, Dorothy Laight, Gladys I. Llewellyn, Aline M. Lycette, Phyllis C. Lawworth, Mary Lee, Lillian Love, John Morgan, Jessie Mather, Agnes B. Marrin, Hannah M. Moore, Rose McKell, Nellie McCarthy, Stella Marsden, Thelma Mitchell, Olive M. Murnane, Elsie McAllice, Gertrude Naylor, Lillian M. Needes, Teresa P. Nihil, Annie E. Neave, Lyla O'Mara, Bryan O'Loughlin, Mona O'Brien, Eileen M. C. O'Connor, Hilda Pugh, Hilda E. Park, Dorothy Price, Eva Potter, Florence M. Phillips, Lillian M. Porter, Ruby Penrose, Ella Rogers, Ivy Spowart, Evelyn Staenor A. Stokes, Eleanor A. Stokes, Lillian B. Sutt, Dorothy E. Sheldon, Kitty B. Sunderland, Irma E. Struthers, Elizabeth Sayer, Jean Scott, Elizabeth Steven, Florence Sheppard, Mabel Sarchfield, Winifred M. Southan, Irene A. Sawle, Annie M. Terrett, Elvira W. Thompson, Nora Treacy, Grace O. Theow, Vera Turnley, Albert Unsworth, Doris Valentine, Dorothy Wyatt, Ethel G. Worrall, Elsie Woffindin, Doris C. Walter, Mary A. Williams, Annie Walker, Doris M. Webster, Florence M. Winsbury, Polly Walton, Hannah Woolf, Florence I. Worland, May Westlake.

VIOLIN PLAYING.—Dollie Correll, Rona Cone, Emma J. Clarke, Millicent O. V. Garnett, Emerald A. Hills, James E. Moate, Vera Reeves, Elsie Smith, Edward Trebilcock, Jack West.

SINGING.—Vera L. Axford, Mary Baldwin, Martha Cogan, Annie H. Hedges, May Hughes, Florence O. Pyke-Underhill.

ELOCUTION.—Cecil Blundell, Frances Heater, Eva J. Hall, Nellie Veitch.

TEACHERS' DIPLOMA.

PIANOFORTE PLAYING.—Audien Cameron, Dorothy Grieve, Mary Hackett, Chrystal MacRae, Aileen Roper, Linda R. Wood.

ELOCUTION.—Marguerite M. Aujard, Renie Bartley, Ettie Hogan, Harriet I. Lee, Mary McVann.

VIOLIN PLAYING.—Olga Slinning.

ASSOCIATES (A.L.C.M.).

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VIOLONCELLO PLAYING.—M. Alice Cook.
CORNET PLAYING.—John R. Jarrett.

ELOCUTION.—Thelma Anderson, Emily Bickerton, Daisy B. Barnes, Maud Blackburn, Blanche Clarkson, Kathleen M. Crocker, William J. Cairns, Hilda Emmonson, Gertrude Fryberg, Harriet Gregson, Dorothy F. Gilding, Agnes L. Gilroy, Margaret Jerome, Jean Jamieson, Jessie Marks, Nellie Popay, Hazel Skinner, Joyce A. Thistleton, Lily Ward.

DIPLOMAS IN THEORETICAL MUSIC.

ASSOCIATES IN MUSIC (A.Mus.L.C.M.).

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* Gold Medalist.

† Silver Medalist.

The examiners were: Algernon Ashton, Esq.; Horton Allison, Esq.; Mus. Doc. Dublin, Mus. Bac. Cantab., F.R.A.M.; Alfred W. Abdey, Esq.; Mus. Doc. Oxon., F.R.C.O.; Edward R. G. Andrews, Esq.; S. Bath, Esq.; Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; Chas. T. Corke, Esq.; Mus. Bac. Cantab., A.R.A.M.; Evan P. Evans, Esq.; Leonard N. Fowles, Esq.; Mus. Doc. Oxon.; David Gillam, Esq.; Cuthbert Harris, Esq.; Mus. Doc. Dunelm., F.R.C.O.; A. H. Howell, Esq.; George Hooper, Esq., A.R.A.M.; Arthur S. Holloway, Esq.; Mus. Doc. Oxon.; G. Augustus Holmes, Esq., Director of Examinations; George Herbert, Esq.; Charles E. Jolley, Esq.; Mus. Doc. Oxon.; Aug. W. Juncker, Esq.; D. J. Jennings, Esq.; Mus. Doc., T.U.T.; F. J. Karn, Esq.; Mus. Doc., T.U.T., Mus. Bac. Cantab.; Geo. E. King, Esq.; M. Kingston, Esq.; Mus. Bac. Cantab.; Thomas W. Lardner, Esq.; Mus. Bac. Oxon., F.R.C.O., A.R.A.M.; O. F. Misquith, Esq.; D. J. Montague, Esq.; Henry W. Newbult, Esq.; Mus. Bac. Cantab.; P. Planche-Plummer, Esq.; G. D. Rawie, Esq.; Mus. Bac. Lond.; Roland Rogers, Esq.; Mus. Doc. Oxon.; J. Howlett Ross, Esq.; R. Walker Robson, Esq.; Mus. Doc., Dublin, Mus. Bac. Oxon., L.R.A.M.; Sydney Scott, Esq.; Mus. Doc. Dublin, Mus. Bac. Oxon., F.R.C.O., L.R.A.M.; G. Gilbert Stocks, Esq.; Mus. Doc. Oxon., F.R.C.O.; W. H. Shinn, Esq.; Reginald J. Shanks, Esq.; W. E. Thomas, Esq.; Mus. Doc. Oxon.; C. Reginald Toms, Esq.; John Thornton, Esq.; Harold E. Watts, Esq.; Mus. Doc. Oxon.; T. C. Webb, Esq.

There were 1,089 Candidates for Diplomas, of which number 761 passed, 300 failed, and 28 were absent.

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APRIL 1, 1919.

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In consequence of the continued increase in the cost of production, Messrs. Novello & Co. have to announce that a further adjustment of price of certain of their publications is necessary. The amended rates will apply only to publications which were originally issued at prices ranging from 1s. to 12s. (folio songs excepted), and on and after March 31 the scale of charges will therefore be as under:—

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'A WESTMINSTER PILGRIM': A NOTE ON THE ILLUSTRATIONS.

In our last issue we gave a few particulars of the pictures which will be an important feature of Sir Frederick Bridge's forthcoming book. We are now able to give something like a complete list.

The book is very strong on the portrait side. We have first a fine picture of Sir Frederick, specially drawn in pastel by Sir W. B. Richmond, R.A. There is also an excellent full-length portrait of the author in his Doctor's robes, reproduced from a photograph by Sir Benjamin Stone. Twelve past Abbey organists—the two Gibbons, Blow, Purcell, Croft, John Robinson, the Cookes, Thomas Greatorex, George Williams, and James Turle—form an interesting little gallery. They are reproduced in two sets of seven, in small ovals, in an ornamental design. Manchester folk will be pleased to see a photograph in which three organists of their Cathedral figure—Dr. Kendrick Pyne, Sir Frederick Bridge, and Mr. Sydney H. Nicholson. Other portraits are of Samuel Sebastian Wesley (a fine one), Miss Maria Hackett, 'the Choristers' Friend,' Doyle's familiar line drawing of Garcia and Hallé playing chess, John Hopkins and John Larkin Hopkins, a hitherto unpublished portrait of Mendelssohn as a boy, one of the author *à l'etat* 9, a reproduction of 'Spy's' cartoon of 'Westminster Bridge,' and a photograph of a contemporary bust of Handel.

Sir Frederick's house in the Little Cloisters appears, of course, but we are more attracted by the picture of his Highland home, Cairnborrow Lodge, in Aberdeenshire. With such a retreat to fly to, holidays should never be long enough. Mention of the Scotch home reminds us that the author's sporting side is shown in two pictures. In one he has just landed a fish, and the other shows him with his gun and a couple of pheasants he has brought down. Architecturally, the outstanding pictures are a very fine photograph of the Choir and organ in Westminster Abbey (looking West), and an old engraving of Manchester Cathedral, showing the Father Smith organ in its original position. The detail in both is wonderfully clear. Readers of 'Edwin Drood' will be interested in the reproduction of a water-colour drawing by S. Aveling of the Great West Door of Rochester Cathedral, over the quotation 'Old Cathedral—earthy smell.'

There are also pictures of the Chapter House Doorway, Rochester, and 'The Six Poor Travellers,' in the High Street.

Photographs of a very curious bass trombone, the figurehead of H.M.S. 'Cressy' (which Sir Frederick saw launched at Chatham in his boyhood), the Silver Rose-water Dish presented to the author by the Samuel Pepys Club, the Medal of the Worshipful Company of Musicians, and a diamond pane of one of the Abbey windows with Captain Cooke's signature scratched thereon ('Henry Cooke, 1642'), make up the sum of a collection of illustrations sufficiently interesting and valuable to confer distinction on any volume.

MODERN BRITISH COMPOSERS.

BY EDWIN EVANS.

II.—ARNOLD BAX.

(Continued from March number, page 105.)

'November Woods' is a picture of storms and driving leaves and the sere and dank atmosphere of autumn. Mingled with this is the mood of human loneliness and regret, which is finally absorbed in the restlessness and turmoil of nature. The composer himself regards it as his best orchestral work, and the one by which he would elect to be represented if asked to make a choice.

To complete the survey of Bax's orchestral works it only remains to mention two ballets, 'Between Dusk and Dawn' and 'The Frog-Skin,' the former of which was performed at the Palace Theatre a year or two ago.

His vocal music includes two important cantatas, 'Enchanted Summer,' from Shelley's 'Prometheus Unbound,' and 'Fatherland.' The former is for two solo sopranis, and the latter for tenor solo, both supported by chorus and orchestra. His songs are numerous, but not more than a quarter of them have been published, and these are mostly of early date. Among them one has attained to considerable popularity: it is a setting of William Allingham's 'The Fairies.' It is possible that one of the causes that have hindered the publication, in a country where song is the staple of the music world, of some fifty songs by one of the most interesting composers, has been the difficulty of many of his accompaniments. It is curious that, at a time when songs of the most complex texture have become not only common, but even especially favoured in our concert-rooms, many of our publishers should still apply the standard of the young person who strums. That Bax is a brilliant song-writer could be established by one work alone, the Six Poems from 'The Bard of the Dimbovitza,' originally with orchestral accompani-

ment, but available also with pianoforte. These songs belong to the best in modern British music.

Arnold Bax's chamber music can be divided into two groups, the one comprising early compositions which are still open to the reproach of complexity and diffuseness, and the other the maturer works which may be considered representative of his present style. In consequence, however, of the discarding of works which do not satisfy riper judgment, the former category has been whittled down to three—a Phantasy for viola which was one of the earliest compositions inspired by the playing of Lionel Tertis; the Trio for pianoforte, violin, and viola to which reference has been made; and a String Quintet of such difficulty that an adequate performance has seldom if ever been possible. The first Violin Sonata, begun in 1910 and completed in 1915, may be said to form a bridge between the two periods, especially as it covers the year 1913, which is the turning point in his style; but revision has inevitably placed this work definitely among those of his later manner.

The culminating point of Bax's chamber-music is a monumental Pianoforte Quintet of such richness of invention that it would be an ornament to the musical literature of any country or period. It is long, but without *longueurs*, for the constant infusion of fresh musical interest holds the attention to the end. A complete contrast is supplied by the String Quartet in G, which is of lighter calibre and possesses great charm, notably in its slow movement. The two Elegies—the one a Trio for flute, viola, and harp, and the other an 'Irish Elegy' for cor anglais, harp, and strings—deserve prominent mention. The latter in particular has a quiet meditative beauty that is very characteristic of Bax's best work. The most individual work of this period is, however, the second Violin Sonata, which has never been played in public. The personal note is so strong that it might almost be the musical translation of a year's diary. Here is an extract from the *Scherzo* ('The Dance of Death') :—

EX. 1.

VIOLIN.

PIANO.

For the pianoforte Arnold Bax has written a Sonata in one movement which has been beautifully played by Myra Hess, and a Concerto which still awaits a public performance. Available for pianists are a number of short pieces which will well reward their attention.

Leaving on one side a Concert Waltz in E flat, which is an early work of little significance, there

are 'The Princess's Rose Garden' (nocturne), 'Sleepy Head,' 'Apple-Blossom Time,' 'The Maiden with the Daffodil' (idyll), 'A Mountain Mood' (melody and variations), 'Dream in Exile,' and 'Winter Waters' (tragic landscape).

A few bars from 'A Mountain Mood' will serve as an example of characteristic figuration of a simple melody:

Moderato.

Ex. 2.

pp

A little prominent.

In 1910 the composer paid a brief visit to Russia which made a lasting impression. Of this he has left a record in three pianoforte pieces: a nocturne entitled 'May Night in the Ukraine,' a 'Gopak,' and a remarkably vivid descriptive piece entitled 'In a Vodka Shop,' the popularity of which with pianists has assumed such proportions that it threatens to overshadow his more delicate work. It is one of those instances where success may become inconvenient, especially as the piece, apart from its native cleverness, has nothing in common with its composer's characteristic work. This is far better exemplified in a composition which is reserved for final mention.

Although the writing of duets for two pianofortes has never enjoyed great popularity, most composers have at one time or another been attracted by it. Unfortunately the result has too often been a set of variations, which may afford a field for ingenuity but seldom appeal to the imagination. Arnold Bax has gone to the other extreme and written a highly imaginative Irish tone-poem for two pianofortes entitled 'Moy-Mell, or, The Happy Plain.' This work, fortunately, is published, and for those who wish to become acquainted with Arnold Bax's music, it serves the double purpose of furnishing an example of his pianoforte writing and supplying the key to the imaginative mysticism which permeates practically the whole of his orchestral works.

There is always a special interest in a composer's own preference for certain of his works. It is not always endorsed by outside criticism, nor is it reasonable that it should be, as the composer's judgment is swayed by considerations known only to himself, such as whether the work in question is a faithful interpretation of the mood in which it was written, to which the music is the only key for the outside world. Moreover, there are moods and moods, and among them some which, faithfully

interpreted, would find little favour. In recording Bax's preferences there is no occasion for such reservations, which are of more general significance. He regards the Pianoforte Sonata, the two Violin Sonatas, the Pianoforte Quintet, and 'November Woods' as the most characteristic of his compositions. It is perhaps not surprising that he should omit the Concert Overture, although it seems to possess a special attraction for conductors, but one would have expected to find the Irish tone-poems among his favourites. The fact is, however, that Bax, whilst a master of picturesque and fanciful description, is essentially a musician of subjective inclinations, and to have produced a convincing piece of abstract musical thought will always give him more pleasure than even the most faithful delineation of his beloved Irish scenery and folk-lore.

Following is a complete list of Arnold Bax's works:

ORCHESTRAL.

'Into the Twilight'	1908
'In the Faery Hills'	1909
Festival Overture	1909
'Christmas Eve on the Mountains'	1912
Four Orchestral Pieces	1912-13
(a) 'Pensive Twilight'	
(b) 'Dance in the Sun'	
(c) 'From the Mountains of Home'	
(d) 'Dances of Wild Iravel'	
'Nympholept'	1912
'Spring-Fire'	1913
Scherzo	1913
'The Garden of Fand'	1913
Variations for Pianoforte and Orchestra	1916
'In Memoriam'	1917
'Tintagel'	1917
'November Woods'	1917

CHOIR AND ORCHESTRA.

'Fatherland' (Poem by J. I. Runeberg)	
(Cary & Co.)	1907
'Enchanted Summer' (Act 2 Sc. 2, Prometheus Unbound) (Shelley) (Riorden)	1909

BALLET.

'Between Dusk and Dawn'	1917
'The Frog-Skin'	1918

CHAMBER MUSIC.

Fantasy for Viola and Pianoforte	1904
Trio for Violin, Viola, and Pianoforte (Cary)	1906
String Quintet, in G	1907-08
1st Sonata for Violin and Pianoforte, in E	1910-15
Quintet for Pianoforte and Strings, in G minor	1914-15
Legend for Violin and Pianoforte (Augener)	1915
2nd Sonata for Violin and Pianoforte, in D	1915
Four Pieces for Flute and Pianoforte	1916
Trio for Flute, Viola, and Harp (Elegy)	1916
Ballade for Violin and Pianoforte (Chester)	1917
'An Irish Elegy,' for Cor Anglais, Harp, and Strings	1917
String Quartet, in G	1918
'Folk-Tale,' for 'Cello and Pianoforte	1918
Quintet for Strings and Harp	1919

PIANOFORTE SOLO.

Symphonic Fantasy	1910
'Valse de Concert' (Boosey)	1910
'May-Night in the Ukraine' (Williams)	1911
Gopak (Williams)	1911
'Mask'	1912
Capriccio	1913
'The Happy Forest'	1913
Passacaglia	1914
'The Maiden with the Daffodil' (Williams)	1915
'In a Vodka Shop' (Augener)	1915
'Sleepy-Head' (Augener)	1915
'Apple-Blossom Time' (Augener)	1915
'The Princess's Rose-Garden' (Augener)	1915
'A Mountain-Mood' (Chester)	1915
'Winter-Waters' (Chester)	1915
'Dream in Exile' (Chester)	1916
'Ideala'	1918
'On a May Evening'	1918
'Love-Song'	1918

FOR TWO PIANOFORTES (FOUR HANDS).

'Magh Mell' (An Irish Tone-Poem) (Chester)	1917
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VOICE AND ORCHESTRA.

Six Poems from 'The Bard of the Dimbovitza'	1914-15
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SONGS WITH PIANOFORTE ACCOMPANIMENT.

'A Celtic Song-Cycle' (Cary)	1904
'The Faeries' (William Allingham) (Cary)	1905
'Golden Guendolen' (William Morris) (Cary)	1905
'From the Uplands to the Sea' (William Morris)	1905
'When we are Lost' (Anon.)	1905
'Green Branches' (Fiona McLeod)	1905
Magnificat (Cary)	1906
'The White Peace' (Fiona McLeod) (Chester)	1906
'A Hushing Song' (Fiona McLeod)	1906
'The Magic Fiddler' (Anon.) (Chester)	1906
'I fear thy kisses, gentle maiden' (Shelley)	1906
'The Two Corbies' (Borlase Ballad)	1906
'The Kingdom' (Rückert)	1907
'Milking Sian' (Fiona McLeod) (Chester)	1907
'Song in the Twilight' (Freda Bax)	1907
'Isle' (Fiona McLeod)	1908
'Heart o' Beauty' (Fiona McLeod)	1908
'Longing' (Fiona McLeod)	1908
'The Hills of Dream' (Fiona McLeod)	1908
'Landscape' (J. P. Jacobsen)	1908
'O dewy flower' (J. P. Jacobsen)	1908
'The Flute' (Björnsen)	1908
'The Wood-Lake' (H. Leuthold)	1908
'Shieling-Song' (Fiona McLeod) (Chester)	1909
'A Lyke-Wake Dirge' (Borlase Ballad)	1909
'Marguerite' (William Morris)	1909
'The Garden by the Sea' (William Morris)	1909
'Ideala' (R. Dehmelt)	1909

'Love-Ode' (O. E. Hartleben)	1909
'Beloved, even in Dreams' (Rückert)	1909
'Home' (R. Dehmelt)	1909
'The Dance-Ring' (O. Bierbaum)	1909
'Enlightenment' (R. Dehmelt)	1909
Lullaby (S. McCarthy)	1910
'To Eve' (James Cousins) (Chester)	1910
Christmas Carol (15th century) (Chester)	1910
'The Journey' (R. Dehmelt)	1911
'Flight' (R. Dehmelt)	1911
Folk-Song	1911
'The Dead Child' (J. P. Meyer)	1911
'Spring Showers' (Rückert)	1911
'Faith' (Rückert)	1911
'Freimund' (Rückert)	1911
'The Bridal Prayer' (R. Dehmelt)	1911
Three Roundels (Chaucer) (Chester)	1914
'O mistress mine' (Shakespeare)	1916
'A Leader' (Æ.)	1916
'Parting' (Æ.)	1916
'I know myself no more my child' (Æ.)	1916
'The splendour falls on castle walls' (Tennyson)	1917
'Go, lovely Rose' (Waller)	1917
'Green grow the rushes O' (Burns)	1918
'Far in a Western Brookland' (A. E. Housman)	1918
'When I was one and twenty' (A. E. Housman)	1918
'Midsummer' (Clifford Bax)	1918

Interludes.

A Belfast reader sends a wrathful protest against my suggestion as to occasional performances of detached movements of symphonies. He says that 'our leading musical paper should not be allowed to air such views unbuked.' But musical papers exist for something more than the mere chronicling of events; they should give publicity to views the soundness of which can be tested only by thought and discussion. There ought to be no public for a journal conducted on the comfortable assurance that the existing state of affairs is bound to be right. What our friend needs, apparently, is not a 'leading' musical paper, but one which follows.

Musically, he is clearly out for the strict observance of law; everything must be played exactly as written by the composer. 'Beethoven,' he says, 'is a better judge of what should follow what than Mr. John Jones, conductor of the local symphony orchestra.' We may credit Beethoven for knowing 'what should follow what' in his own period, but it is quite conceivable that to-day Jones may be a better judge in some cases. For example, when Beethoven put repeat marks at the end of a movement, he was following a custom of the period, and probably gave little thought to the matter. He was right in putting them in, but Jones is just as right in leaving them out.

And why this snifty reference to Jones? He is (we will assume) unable to compose a symphony, but he is none the less (perhaps all the more) able to make a good job of performing somebody else's. If in view of local conditions he decides to perform a portion of a work (such portion being of course complete in itself), there is no need to start waving blackthorns. Nobody objects to the performance of a movement from a Bach or Handel Suite: why should the Suite's successors,

the Sonata and the Symphony, be sacrosanct? I am at one with my correspondent so far as respect for the actual text is concerned; not a note should be altered. But in regard to omissions of sections, or disregarding of repeat marks, the modern performer should be allowed reasonable latitude.

My Belfast friend says he is not a 'devout Beethovenite.' None the less, his critical faculties seem to be in abeyance when that composer is being discussed. He 'flatly denies' that any movement of Beethoven's symphonies is capable of boring us, adding, 'I am prepared to take off my coat and go through the nine Symphonies in detail.' Even this is not too much for the compleat whole-hogger. He goes on, 'And if 'Feste' is not satisfied, I am prepared to take off my waistcoat and go through the thirty-two Sonatas, and in fact I will take off anything'—don't start! for he adds with caution we should hardly expect in one so impulsive, 'in reason, for the cause.'

Instead of discussing this outburst I will merely show how much genuine appreciation of musical value lies behind it, by pointing out that this Beethoven enthusiast, who can find no weak movement in all the composer's Symphonies and Sonatas, thus airily disposes of Haydn and Mozart: 'My idea is that the public is not prepared to support the Symphonies of Haydn and Mozart, not because certain movements bore them, but because all the movements bore them, and that the public is quite right.' In other words, the worst of Beethoven is better than the best of Haydn and Mozart, *e.g.*, Beethoven's first Symphony is better than Mozart's 'Jupiter,' or G minor!

Such differences of personal taste are not worth discussion as a rule, and I have said so much only because this case is one of many signs that some of us are at the parting of the ways so far as Beethoven is concerned. One sheds enthusiasms with regret. Ten years ago I could read Grove's panegyric on the Symphonies, and say 'hear, hear' all the time. I was thrilled by No. 5, and excited by No. 7. Why am I thrilled and excited no longer? I should not think the question sufficiently important to put on paper if I did not know that many other musicians find themselves growing out of these and other masterpieces, and are wondering why. Let us see if we can find an answer, and perhaps suggest a remedy.

In the first place, I do not think we shall be wrong if we assume that the causes are not solely musical. Something is surely to be ascribed to the unrest that we see in every department of life. Our old standard of values is undergoing drastic revision. The plainly expressed distaste for ordered and leisured methods in social and political affairs is hardly likely to leave art untouched. The phase may be—and probably is—

merely temporary, but there can be no disputing the fact that a very considerable proportion of musicians are finding certain of the classics out of touch with the age. As this dissatisfaction is chiefly felt with works in which the excellences are largely formal, and which consist mainly of lengthy development of not always very important material, we need not be surprised if a considerable proportion of Beethoven's works seem likely to lose a good deal of their popularity in the near future. If this cloud were due entirely, or even mainly, to what may be called social reasons, I believe it would soon pass. But there are certain musical considerations that are far more serious.

Some years ago, when he was more given to provocative utterances than he is to-day, Mr. Josef Holbrooke said that the Beethoven orchestra was dead. I was among the many Beethovenites who regarded the statement as a kind of reflection on the master, and foamed at the mouth accordingly. But can any musician to-day honestly say that he prefers the Beethoven orchestra, with its deficient wind (and especially brass) departments, to the splendid and sonorous bands to which we are now accustomed? And although the fundamental principles of orchestration were fixed by Beethoven, can it be denied that composers of to-day have so developed the art in the directions of richness and sonority that Beethoven's scheme seems grey and bleak in comparison?

These modern developments are not all due to the improvement and invention of instruments. By skilful disposition of parts, division of strings, and so forth, the scorer of to-day can obtain from a small band a sonority undreamt of by Beethoven. But we need not go so far back as Beethoven: it is hardly an exaggeration to say that there are dozens of young musicians still in the pupil stage who could show Berlioz a thing or two in regard to orchestration. In no department of the art, save perhaps those of organ-building and playing, has there been so much advance during the past two decades.

As no living composer would dream of writing a Symphony for the Beethoven orchestra, are we wrong in saying that, for symphonic or other big purposes, it is obsolete? And if this premise is granted, we must expect the further question, In how many of Beethoven's orchestral works is the musical interest strong enough to overcome the handicap of a medium unsatisfactory to the modern ear?

Let us hastily glance at one or two other reasons why some of us are 'going off' Beethoven just now. Something must be laid at the door of performers and conductors who show so little discrimination in their choice of the master's works. Why should we be compelled to listen to such unrepresentative examples as the Turkish March from 'The Ruins of Athens,' the Rondino for wind instruments, the Violin Romance in G, the Pianoforte Andante in F, the Fantasia in G minor, the 'Ruins of Athens' Variations, and other examples of Beethoven a long way below his best? One

of our greatest pianists recently played the three above-named pianoforte works in recitals confined to the composer. And at a recent Beethoven concert vocal relief was provided by a batch of the composer's songs. Now, I have never yet seen any claim put forward that Beethoven was other than a failure as a song composer. The songs on this occasion fell flat, even with a Beethoven audience. I felt sorry for the singer, and even sorer for Beethoven, whose shade may well say, 'Save me from my devotees.' Why give one-man programmes if there is not enough of his best work to fill a scheme? And if there is enough (as there surely is in this case), why include the admittedly second-rate? There is a wealth of fine music by other composers waiting for a hearing. The composer of to-day has a hard enough fight for a place in competing with the best of the classics. Nobody will complain of that. It is one of the disabilities of belonging to the great men's posterity. But every time admittedly inferior music is played because of the name on the title-page, our composers (and public) have a right to throw things. If any of the works mentioned above had been signed by Hummel or Ries should we ever hear them to-day?

As a good example of the homage paid to a name, take the following. Liszt, in one of his letters, tells us that a favourite trick in his youth was the playing of a piece 'at one time as of Beethoven, at another of Czerny, and, lastly, as my own.' When he played it as his own, he received encouragement, being told that it was not bad for his age. The day he played it as by Czerny he was not listened to, but when he played it as a composition of Beethoven he was certain of the 'bravos' of the whole assembly. In later years he made an even more striking experiment. After mentioning that Beethoven's 'colossal name' was used to 'crush all contemporary writers,' he says:

I this winter devoted several musical performances almost exclusively to duets, trios, and quintets of Beethoven. I made sure of being wearisome; but I was also sure that no one dare say so. There were really brilliant displays of enthusiasm: one might easily have been deceived, and thought that the crowd were subjugated by the power of genius; but at one of the last performances an inversion in the order of the programme quickly put an end to this error. Without any explanation a Trio of Pixis was played in the place of one by Beethoven. The 'bravos' were more numerous, more brilliant than ever; and when the Trio of Beethoven took the place assigned to that of Pixis, it was found to be cold, mediocre, and even tiresome; so much so, indeed, that many made their escape, pronouncing that it was a piece of impertinence in Monsieur Pixis to presume to be listened to by an audience that had assembled to admire the masterpieces of a great man.

If this Pixis Trio could be smuggled into a Beethoven programme to-day . . .

Beethoven suffers also from his date. He is regarded as a modern, and we listen to him as such. Had he worked at least half a century earlier, we should have looked on him as a kind of semi-antique, approaching him in a suitable

frame of mind. But he is just modern enough to challenge comparison with later composers who, with much less genius, are able to make a stronger appeal to us by virtue of the wealth of colour (harmonic and instrumental) and the enormously increased idiomatic and other resources at their disposal.

Nor is the question of date the only one that affects Beethoven's appeal to us to-day. If Bach wears better than Beethoven, as I think he does, it is probably due to the fact that his idiom is so largely contrapuntal. Good counterpoint stands the test of years better than anything else in music (save a good tune) because of the interesting harmonic touches that happen *en route*. Partly for that reason, and partly because he was a pioneer in harmonic matters, the best of Bach sounds strangely modern, while most of the Viennese classical school, with their insistence on tonic and dominant, and their perpendicular rather than horizontal methods, are becoming antiquated.

A generation ago Bach suffered from having written so much in the fugal form. So many dull folk had made the fatal discovery that it is easy to write a fugue—of sorts—that the very name stank. To-day the fugue is recognised as one of the most vital of forms, and Bach's fame gains as a result. A fine fugue is a splendid and satisfying affair because there is no repetition, and the interest is cumulative. (Fugues with a *da capo* are so rare as to be negligible. I can recall only two in the whole of Bach.) Because of the infinite variety of his fugues, the vitality and animation of his counterpoint, his harmonic enterprise, and his wealth of melody, both expressive and jolly, Bach appears to have more of a future than Beethoven.

That there is likelihood of Beethoven's fame suffering, at least for a time, is proved by the following extract from Sir Henry Hadow's lecture on Beethoven,* delivered to the British Academy on June 20, 1917:

At the present day we are confronted with two musical problems of great interest and difficulty; and while they are in process of solution it is impossible to judge how far the direct influence of Beethoven's works will remain paramount. The first is the extraordinarily rapid change in the vocabulary and idiom of music which has come about during the past twenty years: a change as important and as fruitful in possibilities as the substitution of the diatonic scale for the ecclesiastical modes. Our ears have grown accustomed to accepting the chromatic interval as the unit, with the result that in melody, and more especially in harmonic texture, we can gain the keenest delight from successions and combinations of notes which would have been unintelligible or excruciating half a century ago. No doubt this new idiom has been turned to account by a certain number of light-hearted and irresponsible composers who have mainly used it for the manufacture of catchwords. But it itself is an important step in musical progress, and we cannot yet determine how much of past music it will render obsolete and how much by force of genius and sincerity will survive as classic. The other problem is raised by a marked divergence, more clearly defined than ever before, between the two chief aims of musical composition. To one school the ideal is first to set a general pattern of æsthetic beauty and then to fill it

* Humphrey Milford, Amen Corner, E.C.4.

with all the emotional content that it will hold. The other, which may be exemplified in many great works by contemporary French composers, aims at reducing the claims of formal beauty to a minimum and allowing the music to follow the course of emotion, expressing it point by point but treating with apparent disregard the structural principles of the whole. And there seems every sign that for some years to come, at any rate, the latter of these two ideals will hold the pre-eminence.

If this was true two years ago, it is even more so to-day. Composers are now, to an unprecedented extent, the spokesmen of their fellows. They are expressing the complexities of modern life in terms of music. The result may not be pleasing to all of us, but we have no right to turn a deaf ear. I honestly believe that many of our musical conservatives go on preferring the older classics from sheer sloth. It is much easier continually to renew our acquaintance with an old symphony than to get at the heart of a new one. Modern music makes great demands on the genuine listener because of its curious mixture of reticence and complexity. The older writers were simpler, and left nothing to be taken for granted. You know all the time that everything will be according to Cocker. The modern composer rashly credits his public with an alert intelligence and makes big demands on it. He avoids full closes, leaves discords and suspensions floating round unresolved or with the resolution deferred, asks himself what will be expected at such a point, and, tongue in cheek, does something else, uses instruments in such a way that they are hardly identifiable at times—in a word, for composer, player, and hearer, the work is a high adventure. In regard to repetition, the difference between the past and present methods is suggestive of the old yarn of the parson who, reading the lesson descriptive of Nebuchadnezzar's image, grew impatient at repeated references to 'the cornet, flute, harp, sackbut, psalter, dulcimer, and all kinds of musick,' and, the list having been once read, contented himself thereafter with saying 'the band as before.' The classicists—partly, I suppose, because of the more leisurely spirit of their time, and perhaps to save themselves trouble—made no bones about repeating matter in full as it came round. 'What time ye hear the sound of the cornet, flute, harp, sackbut, psalter, dulcimer, and all kinds of musick,' they said, complacently putting in repeat marks, *da capo*, and making the most of reprises: 'the band as before,' says the modern composer, waving his hand impatiently, and passing on to something fresh. This kind of thing means hard work all round, and, as I said above, too many of us take the line of least resistance and swear by the old composers—and at the new ones.

Apropos changing values, the following passage is significant:

As for the *Adagio*, it seems to elude analysis. Its form is so pure and the expression of its melody so angelic and of such irresistible tenderness that the prodigious art by which this perfection is attained disappears completely. From the very first bars we are overtaken by an emotion which towards the close

becomes so overpowering in its intensity that only amongst the giants of poetic art can we find anything to compare with this sublime page of the giant of music. Nothing in fact more resembles the impression produced by this *Adagio* than that experienced when reading the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil could not hear without sobbing bitterly, and which, at the last line, causes Dante to fall like a dead body. This movement seems as if it had been sadly murmured by the Archangel Michael on some day when, overcome by a feeling of melancholy, he contemplated the universe from the threshold of the Epyrean.

This panegyric is sung by Berlioz* over the slow movement of Beethoven's second Symphony. Can the most ardent admirer of Beethoven deny that it is mere hyperbole to-day? When we have made due allowance for Berlioz's tendency to rhapsodise, the extract provides convincing proof of the extraordinary way in which certain classical types are losing their appeal. In the case of slow movements this is chiefly due to the fact that modern composers have accustomed us to greater intensity of emotion. We demand much more to-day than a pleasant stream of tune, with fresh embroideries at each reappearance. The expressive and descriptive side of the art could not be developed so marvellously as it has been without detriment to much old music that had no claim to be considered as anything but a pleasing, well-organized series of sounds. The only slow movement in Beethoven's Symphonies with anything more than slender emotional significance is the 'Eroica' Funeral March. In the Pianoforte Sonatas the more definitely expressive music is in the quicker movements. The Sonata in D (Op. 10, No. 3), with its tragic *Largo*, is an outstanding exception.

Nor are musical considerations the only ones to be considered. As music becomes more and more the expression of our time and race, a Briton of to-day may say, without the least irreverence to one of the world's greatest men, that he finds his musical needs less and less adequately met by the century-old thought and idiom of a Teutonized Fleming. As a concrete example, I find it infinitely more interesting to hear Howard Carr's musical conception of Warneford V.C., than Beethoven's of Napoleon. The question of musical value is a side issue—though here the Howard Carr work, by virtue of its doing in a most convincing way what it sets out to do, is worth its place in the best of company. And, coming to abstract music, the two Symphonies of Elgar have far more appeal to some of us than the first eight of Beethoven. If the Elgar Symphonies did not need much more rehearsal and vastly more listening to than the Beethoven works, we should hear them more frequently. The line of least resistance again! Here I must stop, reserving for future discussion a matter touched on above—the instrumentation of Beethoven's Symphonies.

It may be well, however, to add that what I have written must not be regarded as an attack on Beethoven. We may have the deepest

* 'A Critical Study of Beethoven's Nine Symphonies' (Reeves)

admiration for him, as man and musician, without being barred from frank consideration of the position his music is likely to occupy in the near future. And I should like to make it clear that if the views expressed above were merely my own, I should not regard them as sufficiently important to

publish. But, as a result of conversations with musicians whose opinions are worth a good deal, I know that I am merely saying what many feel, so I say it, cheerfully running the risk of being called an irreverent and impudent iconoclast.

FESTE.

THE CLAVIER TOCCATAS OF BACH.

BY SYDNEY GREW.

(Continued from March Number, page 108.)

The Improvisation in a Bach Clavier Toccata may be short or long, a brief *brillante* flourish, a luxuriant Fantasia, or a Prelude in two sections.

In the G minor, the Improvisation is a

descending figure, four beats long, which is four times stated in successively lower registers, and which (expanded at the last statement) expands itself in a massive *Adagio* cadence:

Ex. 3. *Allegro. f*

The musical notation for Example 3 shows a descending figure in G minor, marked *Allegro. f*. The figure is repeated four times in successively lower registers, and then expands into a massive *Adagio* cadence.

In the D minor it is a piece in two parts. The first part is orthodox 'Toccata'—quavers of the type that make up the subject of the Fugue of the D minor Organ Toccata, brilliant running figures, broken chords, and the like. The second part is a passage of strict four-part writing of recitative emotionality; its close is orthodox 'Toccata', again, *più mosso*, strong and very impassioned. The Improvisation in the E minor comes after the first Fugue, the Toccata opening with a quiet Prelude in rolling quavers. This Improvisation

is a strong and highly-nervous Fantasia. Its phrases are short, though without bringing about a quality of abruptness or ruggedness. It contains a good deal of the Toccata 'melisma' (*i.e.*, the rich flowering of melody at moments of supreme emotional poignancy), as in bars 10-13, bars 14-21, bar 26, &c. Its broken chords have a beautiful *sostenuto*, and its emotionality (or 'thought') is as clear as that of the 'short' Organ Prelude in E minor:

Ex. 4. *Adagio.*

The musical notation for Example 4 shows a passage of strict four-part writing in D minor, marked *Adagio.*. It includes a reference to bar 26.

In the F sharp minor, the Improvisation is of the same form as in the D minor, but of less rhapsodical nature. In the C minor, also, it is in two sections. This C minor Improvisation is the

most important of the Improvisations. Its first section is a strong and urgent Fantasia. Its second is a piece of free Fugue *Adagio*, very clear, and of nobly-aspiring mood:

Ex. 5. (a) *Moderato.* (b) *Adagio.*

The musical notation for Example 5 shows two sections of the C minor Improvisation: (a) *Moderato.* and (b) *Adagio.*

The movement in the C minor, as frequently in other Sonatas, closes in *fantasia*.

The *Adagio* or *Lento* movements of the Toccatas are mostly small in dimensions, but large in effect. They may stand as Preludes to Fugues, as *Codas*

to movements, or as part of a movement in ternary form.

The first *Adagio* in the G minor is developed *recitativo*, moving over rich accompanying *obbligato* parts:

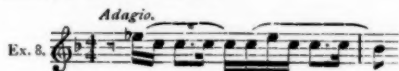
Ex. 6. *Adagio.*

The musical notation for Example 6 shows the first *Adagio* in the G minor, marked *Adagio.*

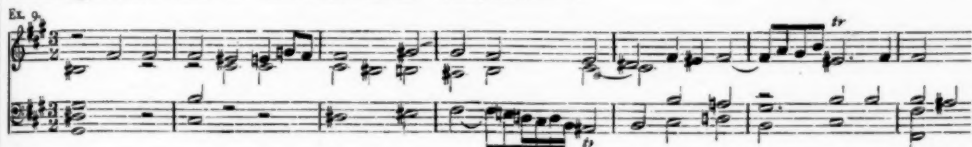
The second *Adagio* of this work (complementary to the first, and *Coda* to the Fugue in the way the first is *Prelude* to the Fugue), is an astonishingly definite piece of *recitative* :



It ends *brillantemente*. The *Adagio* of the D minor is *Prelude* to the second Fugue. It is for the first four bars improvisatory ; for the rest it is a very intensive treatment in *Fantasia* of the following theme :



The theme recurs ten times in bars 4-13, as quoted, and then develops itself through the remaining twelve bars of the movement. The *Lento* of the F sharp minor is an example of Bach's lyrical Counterpoint. I quote the opening sentence :



The subject of the second Fugue of the F sharp minor Toccata is the same (altered to 6-8) as the subject of the *Lento*. This instance of thematic relationship is a survival of the old plan (once as regular in the Clavier Toccata as in the Canzona) of using the same subject for the two main portions of the piece. Other instances of cyclic reference to former material occur in the Toccatas ; but these are not so much survivals of former custom as demonstrations of the true emotional continuity of the poetic thought at the back of the compositions.

The *Adagio* of the C minor has already been referred to (see Ex. 5).

The *Fantasia* between the two Fugues may fulfil any one of four functions.

In the C minor it is reduced to a link between what is in reality the two parts of one great piece, this Toccata having the advanced feature of its two Fugues combined into one. In the G minor it is reduced to the proportions of the already described *Adagio* conclusion of the first movement. In the D minor, as mentioned in the preceding paragraph, it stands as *Prelude* to the second Fugue. In the E minor, though occupying the same position as in the D minor, it becomes the weightiest section of the first movement.

In the F sharp minor the position of the *Fantasia* is ambiguous. It might be set out in analysis as a separate movement, for in effect it is a strongly dramatic episode. But something in the poetic nature of the Toccata compels me to regard it as *Prelude* to the second Fugue. Its character of passionate energy puts it in strong contrast with the Fugue in true *Prelude* style. Its enormous concentration demands such a sequel as the more widely-spread Fugue. I have therefore in the following analysis shown it as a *Prelude*.

I offer here an attempt to show the binary structure of the five Toccatas, postponing to the next section of this article a short description of the Fugues :

G MINOR.

Improvisation, 24-16—6 bars, full close (minor).

I. (a.) *Prelude, Adagio*, 3-2—12 bars, to half-close (in G minor) ;

(b.) *Fugue* (in B flat), 4-4—51 bars, to full-close in B flat interrupted into G minor ;

(c.) *Fantasia* (in G minor), *Adagio e accel.*, 3-2—11 bars, to full-close (major 3rd).

II. *Fugue*, 4-4 (12-8)—110 bars, to full-close (minor 3rd).

Improvisation, 24-16—6 bars, to full-close (major).

D MINOR.

I. (a.) *Improvisation* (*Prelude*), 4-4—(1.) *Fantasia*, 15 bars, to half-close ; (2.) *Quasi-Andante*, 18 bars, to full-close (major) ;

(b.) *Fugue*, 4-4—89 bars, to full-close (major).

II. (a.) *Fantasia* (*Prelude*), *Adagio*, 4-4—25 bars (commences in B flat and G minor) to half-close in D minor ;

(b.) *Fugue*, 3-4—151 bars, to full-close (major).

E MINOR.

I. (a.) *Prelude*, 3-2—13 bars, full-close (major) ;

(b.) *Fugue*, 4-4—28 bars, to full-close (major) ;

(c.) *Fantasia* (*Improvisation*), *Adagio*, 4-4—29 bars, to full-close (major).

II. *Fugue*, 4-4—72 bars, to full-close (major).

F SHARP MINOR.

- I. (a.) *Fantasia* (Impromptu), *Moderato*, 4-4—18 bars, to full-close (major);
 (b.) (1.) *Improvisation*, 2 bars, to Supertonic Major Triad; (2.) *Lento* (*Fantasia*), 3-2—27 bars, to full-close (minor);
 (c.) (1.) *Recitative*, 4 bars, to half-close; (2.) *Fugue*, 4-4—60 bars, to full-close (major).
- II. (a.) *Fantasia* (Prelude, or Intermezzo), *Moderato*, 4-4—29 bars, to full-close (major);
 (b.) *Fugue*, 6-8—65 bars, to full-close (major).

(To be continued.)

C MINOR.

- I. (a.) *Improvisation*, *Allegro*, 4-4—12 bars, to half-close;
 (b.) *Fantasia*, *lento*, 4-4—22 bars, to full-close in dominant (major 3rd);
 (c.) *Fugue*, 4-4—47 bars, to full-close (minor).
Improvisation, 4-4—6 bars, to full-close in dominant (major).
- II. (a.) *Fugue* (on same subject as the Fugue in I.)—86 bars, to full-close interrupted;
 (b.) *Impromptu*, *Adagio e presto*—5 bars, to full-close (major).

ELGAR'S VIOLIN SONATA.

A work of this type has long been overdue from a composer who was himself a violinist, and who has shown such insight into the possibilities of the instrument, especially in the fine *Allegro* for string orchestra and in the Violin Concerto.

The Sonata under notice is not Elgar's first essay in the form, an early work, marked Opus 9, being still in MS. The new one is Opus 82, and is dated 'Brinkwells, 1918.' It opens with a vigorous theme announced by the violin:

Ex. 1.

This having been stated in full, is repeated in modified form, the instruments exchanging parts. A brief bridge-passage leads us to an expressive new

Ex. 2.

A few bars' treatment of the beginning of the first subject brings us to a mysterious passage, the violin playing widespread *arpeggi* from which a simple four-note motive emerges, the pianoforte responding *pp*. The remainder of the movement consists of developments of this material, with an energetic and exciting Coda.

The second movement is entitled 'Romance,' and its three first pages have much of the character of a

anciful improvisation. The key then changes abruptly from A to B flat, and the violin sings a broad cantabile subject which is gradually worked up to a climax. This having died down, a resumption of the opening matter brings a fascinating movement to an end.

The *Finale* well maintains the tuneful standard set up by the first and second movements. Much delightful work for both instruments is evolved from the opening theme:

Ex. 3.

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Ex. 5.

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It is followed by a vigorous subject, the first bar of which :



does good service later.

Contrast is provided by a pleading little two-bar subject in B minor. From its second half is developed a passage of great harmonic interest.

After lengthy treatment of this material, the time changes from $\frac{3}{4}$ to $\frac{3}{8}$, and the violin delivers *pp* the

cantabile theme of the Romance, a big climax being again the result. This brings us to the *Coda*, based on the first subject of the *Finale* and the vigorous second subject, followed by brilliant passage-work leading to the unconventional final cadence :



The Sonata shows the composer in a very attractive vein. There is abundance of melodic interest, and the working-out is so spontaneous that the interest

never flags. There should be a warm welcome for a work with so much appeal to both players and hearers.

Occasional Notes.

Mr. Ernest Newman has lately devoted two columns of the *Birmingham Daily Post* to what he calls 'poking fun' at the League of the Arts for Civic and National Ceremony. The result would have been more amusing had not Mr. Newman allowed himself to spoil it by a mixture of bad temper and bad manners. There are a few points in the second article (entitled 'On rejoicing to order') that seem to us to call for comment. First, however, let us remark that the League, at its inception, concerned itself solely with London. So many provincial choraleists and conductors have written expressing approval, and desiring to be identified with it, that it seems likely to develop on wider lines than its founders intended. Primarily, however, it was, and is, a London affair.

same doubtful blessing on a Metropolitan organization, he must not be offended if some of us hint, 'with all politeness,' that we need no meddling from the Midlands. If any Birmingham people are so misguided as to set up a branch of the League, Mr. Newman is at liberty to deal faithfully with them. So far as other towns are concerned, he is in this matter what he said Mr. Klein was in regard to the Birmingham Festival — 'a mere outsider.'

CRITICISM
WITH A
KNOKKERRY.

Mr. Newman devotes a half of his article to the first musical publication of the League—'The Motherland Song-Book.' Here are a few of his critical flowers of

speech :

'Only people utterly destitute of a sense of humour could have compiled such a book. I pass over the fact that most of the words are the merest doggerel, and most of the music the merest commonplace, and that it is monstrous to expect us to offend the pure air on Peace Day with such pitiful stuff. . . . We could not sing some of the words without bursting into laughter. . . . I can hardly see any Briton with a grain of humour in him seeing anything but a roaring joke in this "Motherland Song-Book." Even the British public, fool as it sometimes is, is surely not such a fool as to spend what will probably be a fine Summer day in bawling these ineptitudes? It would be much happier round a cricket pitch.'

The best comment on this outburst is supplied by a list of the men providing the 'pitiful stuff' and 'ineptitudes.' Here are those responsible for the 'doggerel': Dryden, Shakespeare, Moore, Burns, Laurence Binyon, Tennyson, Kipling, F. L. Hosmer,

Writing on provincial musical festivals, Mr. Newman recently attempted to 'sit on' one or two London writers who had dared to express their views.

SELF-DETERMINATION ALL ROUND. The Birmingham Festival, he said, 'is purely a Birmingham question, and must be settled in and by Birmingham. . . . Mr. Klein, Sir Charles Stanford, and the rest of the gentlemen who are kind enough to give us the benefit of their Metropolitan wisdom, must, with all politeness, be put in their proper places. . . . which he proceeded to do, with a minimum of politeness. The request that London should mind its own business comes quaintly from one who, condemning provincial festivals as a whole, had previously been kind enough to give Hereford, Worcester, Gloucester, Sheffield, Leeds, and other cities the benefit of his Birmingham wisdom. As he is now conferring the

John Addington Symonds, G. K. Chesterton, G. K. Menzies, Arthur O'Shaughnessey, Edward Carpenter, A. P. Graves, Julia Ward Howe, and Blake. The composers and arrangers of the 'commonplace' music are Purcell, Martin and Geoffrey Shaw, Kennedy Scott, Sir Charles Stanford, Granville Bantock, John Ireland, Rutland Boughton, Vaughan Williams, Gustave Holst, Sydney Nicholson, W. G. Whittaker, and Parry. Never, surely, have so many clever people been disposed of (or 'put in their proper places') in so few words! We are reminded of the bloody-minded monarch in a hurry, who wished that all his people had but one neck, so that he might behead them at a blow. Mr. Newman's critical method does not require a communal neck: he takes a couple of dozen of our best writers and composers, spits on his hands, swings his knobkerry, and—*biff!* lays the lot out at a blow.

As a good example of Mr. Newman's 'fun,' take this tasteful comment:

'If the President and officials of the Divorce Court are there, they will of course sing with full conviction these lines from Tennyson's "There is no land like England":

"There are no wives like English wives,
So fair and chaste as they be."

Mr. Newman seems to have an objection to organized singing as a method of rejoicing. But we fail to see why it should be more absurd to show our joy by singing in an organized manner than by lighting bonfires, or letting off steam in any other of the various ways that are now being arranged officially. It is ridiculous to suggest that organization necessarily destroys spontaneity and genuineness. For example, let us wildly suppose that a gathering of the Folk-Song Society, or the British Music Society, wishing to show their appreciation of Mr. Newman's efforts on behalf of our native music, decided to sing 'For he's a jolly good fellow.' Would their choral tribute to his jolliness and goodness be the less real if, instead of striking up the tune in half-a-dozen keys and at as many different rates, they allowed one of their number to give them the note and conduct them?

It is quite clear that, in the view of at least one man, the population tends to fall roughly into two classes, (a) Newmanites, and (b) Fools, after the manner of the famous classification of another jaundiced prophet, Carlyle. Mr. Newman's readiness to describe as fools those who do not see eye to eye with him is characteristic. Thus, those who elect to use the League's song-book will be *ipso facto* fools. And in a recent number of the *Observer* he pleasantly remarked that for the past few years England has been governed mainly by 'fools and flappers.' No doubt we suffered galling restrictions, and mistakes enough were made—by fools, flappers, and others—but the solid fact remains that as the result of four years of tremendous effort this country was the main factor in winning the war. This result (an annoying one to folk whose musical and spiritual home is in Germany) could not have been achieved by a misgoverned country. Misgoverned countries don't win long wars: as we have lately seen, they lose them. This by the way.

WAS HE SHORT OF STRAW?

One aspect of the case remains to be touched on. The League and its publications are the outcome of a great deal of time and money spent by a committee (most of whose members are at least as eminent in music and literature as is Mr. Newman himself) on behalf of an ideal. The ideal may prove to be impracticable—in view of the difficulties of organization in a city so vast and with so little corporate feeling as London, we are by no means sanguine—but at least it is an ideal, worked for unselfishly. It is fatally easy to ridicule the results of months of voluntary labour, and to a writer under contract to deliver a weekly tale of bricks however limited the available straw, the temptation to 'poke fun' for a couple of columns must be strong. His pen is likely to be stayed only by a two-fold consideration: first, the sympathy and tolerance that are due to voluntary effort, however misguided; and second, regard for his own position as a writer. On this latter point we must frankly express our regret at the rapidity with which a musical *littérateur* of international repute has degenerated into a shrill, intolerant scold.

MEAN,— AND CHEAP.

Mr. E. J. Dent, like Mr. Newman, is a strong anti-nationalist, and therefore no friend to the League. We commend to Mr. Newman this remark from Mr. Dent's article thereon in the *Cambridge Magazine* of March 15: 'Mr. Shaw and his friends are determined to make a beginning, and it would be a mean thing not to applaud their courage and idealism.' If a merely negative attitude is 'mean,' what is the fitting adjective for Mr. Newman's attack? By way of *coda*, we may add that Mr. Newman must not be offended at anything we have said. Indeed, we feel sure that a writer who during the past few years has laid about him so vigorously must in view of reprisals have cultivated a hide of due toughness. He may even be pleased when we explain that we have been merely 'poking fun' at him. We have paid him the compliment of following (humbly and haltingly, perhaps, for the method is new to us) the latest and best Birmingham model.

THE MUSICIANS' educational musical work in connection with our Army of Occupation on the Rhine. The

Music Section of the Y.M.C.A. is establishing six Centres under the charge of qualified musicians. Each Centre will have its music library, and will provide opportunities for study, lectures, recitals, &c. A choir and sight-singing classes have been formed at Cologne, and an orchestra will soon commence operations. The men show great eagerness in the matter. Sixty large parcels of music (weighing nearly six cwt.) have just been sent to Cologne. The parcels contain almost every possible kind of music, from oratorio to ragtime. We hope our readers will continue to help the committee by gifts of money, music, and musical instruments. The need is still great, and will be so for many months to come.

A HARRY EVANS MEMORIAL.

Our Liverpool correspondent informs us that at last the long-deferred memorial to the late Harry Evans has been definitely launched. The intention is to mark the resting-place of the famous conductor of the Welsh Choral Union by erecting a suitable monument over his grave, and a committee of members of the

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choir has been formed to take the matter in hand. Already they have received promises of support from many influential citizens, and there should be no difficulty whatever in raising a sufficient sum of money not only to erect a stone, but also to found a Welsh Musical Scholarship to perpetuate his name and cherished memory. In his case no 'storied urn or animated bust' could increase the feelings of affection which remain in the hearts of those who knew his gifts as a musician and his qualities as a man. It is meet, however, that the proposed memorial should be carried through in a way that will creditably represent the resources not only of the great Welsh community in Liverpool, but also of the Welsh nation, in whose musical service he spent his too-short life with such usefulness and distinction. Among prominent musicians who have promised their support are Sir Edward Elgar, Sir Frederic Cowen, Prof. Bantock (whose unaccompanied choral work, 'The Vanity of Vanities,' was written for and inscribed to Harry Evans and the famous Welsh Choral Union), and Mr. Edward German. The hon-treasurer is Mr. H. Humphreys Jones, 18, Colquith Street, Liverpool.

ROSING: AN IMPRESSION.

BY EDWARD LEWIS.

I happened on a concert in which Rosing and Moiseiwitsch shared the programme. It would be difficult to imagine a more striking contrast than that between the entrance of these two men on to the platform. Moiseiwitsch, severe, solemn, sedate, self-absorbed, walks straight to the pianoforte, apparently heedless of the applause which greets him. His preliminary bow is correct, formal, professional. So might a self-possessed youth appear for examination before an audience of academy professors; so might a professor, far-famed and erudite, introduce himself to an assembly of critical students; or, even, so might an aristocrat place himself for the moment at the service of the herd. Has he schooled himself to be thus strict, taut, concentrate, in order that he may be like the well-strung instrument to which he is about to devote himself?

The entrance of Rosing is in another manner altogether. There is something democratic, bourgeois about it. It is almost jolly. So might one of the company at a smoking-concert leave a group of friends in the auditorium to take his turn in entertaining his fellow-guests. Anything less professional could scarcely be conceived. At the first sound of a cheer his face turns to the audience and breaks into answering smiles. His line of route to his position at the centre of the platform is as negligé as his costume. There he stands, acknowledging the warmth of his reception with deep, swaying bows, his clasped hands rising and falling with his laughing face and traversing a perpendicular line from waist to knees. It is all very engaging. By sheer friendliness and exuberance he gets 'across the footlights' at once. We who see him for the first time find ourselves giving him our hands with enthusiasm, swelling the volume of his welcome, smiling with him, captivated by his simplicity, his unaffectedness, his boyish generosity and freedom.

Moiseiwitsch may play to the delight of students and critics; Rosing will sing to friends. Moiseiwitsch will play to us, but we shall sing with Rosing. He draws his hands slowly over his face, clasps them again breast-high, and he is ready. He will sing Beethoven's 'Tears of Love'; he will sing Duparc's setting of Baudelaire's 'L'invitation au voyage'; and he will sing Frank Bridge's 'Isobel.' When the song

is ended and the spell broken, the question emerges in the mind as to wherein his unquestionable power and charm lie. These are known songs. They are favourites in a hundred repertoires. One has heard them before, but not quite as one hears them now. Why is this? Is it the singer's voice, the mere organ and mechanism of sound-production? Have we been tricked into sympathy with a 'love ill-fated,' or decoyed into the rapture of a Universe in which 'tout n'est qu'ordre et beauté, luxe, calme et volupté,' by mere flexibility of voice, purity of tone, skill in phrasing, wealth of local colour?

This can hardly be the secret, for during these songs it is precisely his voice which awakens criticism. It would ill become me, who am inexpert, a mere wandering picker-up of seeds of pleasure, to discuss a matter of technique; nor do I intend to do so. It seemed to me that Rosing produced his voice in a manner as unusual—I had almost said as heterodox—as the rest of him. Apparently there was no attempt to place the voice forward in the mouth, a method which, if I remember rightly, my old singing-master used to insist upon as the very alpha and omega of good voice-production. Indeed, Rosing did not seem at all anxious to place it anywhere! He sang as if he intended to say, 'The breath is everything. The breath is the song. Get control over the pillar of breath; sustain it, whether voluminous as a water-spout or slender as a string of pearls; stop it here or there as the notes require, forcibly if necessary, or impressing it as lightly as the violinist lays his finger on the string when he will play harmonics; maintain it steady and pure; nothing else really matters; the breath is the thing.'

This is probably the truth; but whether it is the whole truth, and nothing but the truth, let experts dispute among themselves. Certainly it seemed to at least one member of his audience that in fortissimo passages the long notes were hollow, lacked resonance, and were less effective than they would have been had they been brought forward towards the hard palate and the teeth; and in pianissimo passages the high notes were scarcely distinguishable from falsetto, and had all the unsatisfactory quality of falsetto.

It would appear therefore that Rosing's secret does not lie in his voice, extraordinary though it be, and produced in a manner out of the ordinary. We may perhaps come much nearer to it if, taking our cue from the theory we have just attributed to him, namely, that the breath is the song, we remember the mystical significance which from very ancient times has attached to the idea of the breath. Breath is Atman, Ruach, Spiritus, Anima. It is the Soul, the Self. Indeed, in Rosing's case, the sequel seems to prove that this is the root of the matter and the key to the explanation of his power. For it was significant that such questionings and incipient criticisms as arose in our mind as we listened to him found occasion and room only when he was singing songs born of the spirit of a race other than his own. Ever in these songs his profound sympathy and understanding were obvious; his power to place himself as it were within the song and to identify himself genuinely with the emotion or the idea expressed in it—more than this, his power to bring his audience also within the song and to make us hear and feel it from the inside. Particularly was this so in the case, for example, of such a song as 'Tears of Love'; for Russia has a genius for suffering, especially for love—suffering whether in its social or its religious aspect, and the spirit of Russia readily identifies itself with the sufferer whatever his race or creed or experience may be. And so it was not difficult for Rosing to clothe himself with Beethoven's music and

yet remain himself. On the other hand, Duparc's 'L'invitation au voyage' was the least successful of his songs, for the reason that a Russian must find it very hard wholly to understand, or fully to sympathise with, Baudelaire's view of the Universe which is the song's theme. We are suggesting that if Rosing sang these songs—these foreign songs—somewhat less than perfectly, the defect was due to a psychological inability—the inability to enter completely into their spirit: in other words to make the breath—himself—the song. This defect created a flaw in the spell which the singer laid upon us, and permitted us to stand a little distance apart from him and ask questions of one sort or another about his voice.

But when he came to sing Russian songs—frankly it did not matter then the toss of a farthing whether his voice was in his throat or his head or anywhere where it ought or ought not to have been according to the canons of orthodox vocalism. Then was his audience divided into two portions, between which a deep gulf was fixed; on the one side, those whom he carried with him to stand within the throbbing heart of Russia, and on the other side the hardened sinner of a critic who dwells in outer darkness, who can 'botanise on his mother's grave,' and for whom there is no hope. Russia was there with all its contradictions—its faith and its fatalism; its passion and compassion; its rage and its tenderness; its formlessness and its humanity; its despair and its hope; its realism and its idealism; its passivity and its longing; its self-torture and its infinite capacity to partake of pain; Russia, grim, patient, wild, visionary, nascent and uncouth, aspiring and portentous. Russia was there, as Rosing sang; in the tones of his voice, in his gestures and postures. Surely no artist on the concert-platform could live before the public for a month and allow himself such attitudes as Rosing assumes—unless he had something extraordinarily big within him and behind him, something which would demonstrate them to be not tricks and mannerisms but part and parcel of the total expression of the spirit which, in singing, had possession of him. Such justification Rosing certainly has, and to a triumphant degree; and it goes a long way to justify his vocal theory: The breath is the song; the breath is Rosing; and Rosing is Russia.

It is quite possible that Rosing is a greater artist than he is a vocalist. Rank him where you will among the vocalists—and that, surely, save from the professional point of view, is a small matter; but indubitably he is a genius. Nor is he simply a genius from Russia; when he sings the songs of his race he is the embodied genius of Russia.

After all, and especially in these days, what we are in search of is not merely beguiling performances, but chiefly visions and pulses which will create within us sympathy and understanding for all human kind.

The fine three-manual organ in St. James's Church, Hope, Manchester, built by Messrs. Hill & Sons, London, has lately been renovated and extended by the local firm of Wadsworth Bros., under the supervision of the organist, Mr. Rayner Clark, a conspicuous feature of the alteration being the Choir organ, which is now separate from the main instrument and faces the south aisle. In connection with the re-opening the first of a series of recitals was given by Mr. Isaac Davidson, Master of the Music at Henshaw's Blind Asylum, when the programme included Dubois's 'Verset de Procession'; the Minuet in E flat from Beethoven's 18th Pianoforte Sonata; Goultman's 'Lamentation'; Parry's Prelude on 'Even tide'; and Bach's Prelude and Fugue in E minor; variety being lent to the occasion by an admirable rendering of Mendelssohn's 'Hear my prayer' by the choir of the church.

Church and Organ Music.

The Annual Spring Festival of the London Sunday School Choir will be held on April 12, at 6.30, in the Royal Albert Hall. The choir and orchestra will consist of 1,200 adult performers. The soloists will be Miss Carrie Tubb, Madame Margaret Layton, and Mr. Charles Tree. The programme will include miscellaneous short choral works, selections from 'Messiah' and 'Samson,' and orchestral items by a band of a hundred and forty. The conductors are Mr. Wesley Hammet (orchestra) and Mr. William Whiteman (choir). Mr. Horace G. Holmes will be at the organ, and Mrs. Mary Layton at the pianoforte.

A memorial service for members of the R.A.M. and R.C.M. who have fallen in the War was held at the Temple Church on March 19. The Master of the Temple officiated, and read the Roll of Honour. The music was arranged by Dr. H. W. Richards and Major Walford Davies, the latter directing its performance. Included were Byrd's 'Justorum animæ,' Corder's Elegy for twenty-four violins (played by students of the R.A.M.), Parry's 'Song of Farewell' (sung by students of the R.C.M.), and a Postlude, 'In Memoriam,' specially written by Sir Alexander Mackenzie.

At an oratorio service in Christ Church Cathedral, Dublin, on March 13, Dr. C. H. Kitson directed performances of Elgar's 'Go, song of mine,' Kitson's 'Song of Victory,' Elgar's 'For the Fallen,' and Parry's 'Blest Pair of Sirens' and 'The Glories of our Blood and State.'

Mr. George T. Pattman, the ex-cathedral organist whose playing at the London Coliseum and other variety houses has been a successful feature during the past few years, advertises in this issue for solo boys, with a view to adding vocal interest to his performance.

At a Social Evening of the London Road Congregational Church, Chelmsford, held in the Shire Hall on March 12, Mr. F. E. Swan was presented with a silver tea-service and cheque for £83 in recognition of his services as organist of the Church for the past twenty-five years.

Mr. David Strong, the well-known tenor, is shortly resigning his post as a Gentleman of the Chapel Royal after more than thirty-two years' service.

The West Middlesex Plainsong Guild has published a setting of Te Deum, to viii-1 and i-iv., the first of a series under the title 'The Church's Music for the People.'

Crediton parishioners, having decided to procure a new organ for the Church as a War memorial, have already secured over £1,600 towards this object.

Mr. E. T. Cook's 'Musicians' Gift' recital at Southwark Cathedral, postponed through illness, will take place on April 23, at 6.

Bach's 'St. Matthew's' Passion will be sung at Southwark Cathedral on April 5, at 3.

ORGAN RECITALS.

Mr. W. J. Lancaster, Bolton Parish Church—Choral Song and Fugue, *S. S. Wesley*; Choral Improvisation, 'In dulci jubilo,' *Karg-Elert*; Allegro and Allegretto (from Sonata in G), *Elgar*; Prelude 'St. Mary,' *Charles Wood*; Fantasy-Prelude, *Charles Macpherson*.

Mr. J. Pallen, St. Mary's Cathedral, Glasgow—Concerto in A. *Handel*; Prelude, Fugue and Variation, *Frank*; Prelude, Air, and Gavotte, *S. Wesley*; Villanella, *Ireland*; Carillon, *Faulkes*.

Mr. Arthur Warrell, St. Mary Redcliff—Sonata No. 16, *A. H. Bach*; A D. 1620, *MacDowell*; Lament, *Harvey Grace*; Pean, *Julius Harrison*; Prelude and Fugue in E minor, *Bach*; Cantabile and Alleluia, *Boschi*; Rhapsody No. 3, on Breton Folk-Tunes, *Saint-Saëns*; Finale from Sonata in F, *Silas*.

Mr. R. Bachanan Morton, House of Hope Presbyterian Church, St. Paul, Minn.—Symphony No. 6 (First Movement), *Widor*; Sonata Eroica, *Stanford*; Autumn Réverie, *Jongen*.

Mr. Herbert Ellingsford, St. George's Hall, Liverpool (six recitals)—Fantasia in F minor, *Mozart*; Fantasia Concertante, *Petrassi*; Variations on an Original Theme, E. H. Thorne; Passacaglia, *Bach*; Gothic Suite, *Boellmann*; Overture in D, *Smart*; Rhapsodie Catalane, *Bonnet*; Coronation March, *Frederic Cliffe*; Dithyramb, *Harwood*; Introduction and Air with Variations, *Halton*; Variations on an Old English Melody, *Stuart Archer*.

Mr. Paul Rochard, Hinckley Parish Church (two recitals)—March in G, *Elgar*; Variations, Op. 1, *Bonnet*; Prelude and Fugue in D, *Bach*; Valse Triste, *Sibelius*; Concert Toccata in D minor.

Dr. William A. Hall, All Saints', Eastbourne (four recitals)—Introduction and First Movement from Sonata in E minor, *Rheinberger*; Triumphal March, 'From Crag to Sea', *List*; Gothic Suite, *Boellmann*; Solemn Melody, *Walford Davies*; Fugue 'St. Ann's', *Bach*; Allegretto Grazioso, *Hollins*; Cantilène Nuptiale and Toccata in G, *Dubois*; Sposalizio, *List*.

Mr. A. B. Garrard, Christ Church, Penge—Sonata No. 1, *Lyon*; Imperial March, *Elgar*; Prelude on 'St. Michael', *West*; Alla Marcia, *Ireland* (Collection in aid of St. Dunstan's Hostel, £4 15s.).

Mr. Bertram Hollins, Beckenham Congregational Church—Introduction and Allegro, *Henniker*; Allegro Cantabile (Symphony No. 5), *Widor*; Meditation, *Bonnet*; Prelude on 'Rockingham', *Parry*; Fantasia in E minor, *Silas*.

Mr. J. A. Meale, Wesleyan Central Hall, Westminster (three recitals)—Prelude and Fugue in D, *Bach*; Aubade, *Bernard Johnson*; March on a Theme of Handel, *Guilmant*; Triumphal March, *Hollins*.

Mr. Spencer Shaw, Wesleyan Central Hall, Westminster—Overture to 'Poet and Peasant', *Suppé*; Grand Chœur (alla Handel), *Guilmant*.

Mr. W. Henry Maxfield, St. John's, Altrincham—Air with Variations, *Hesse*; Chanson Orientale, *Schumann*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey (four recitals)—Funeral March, *Tchaikovsky*; Prelude and Fugue on BACH, *Bach*; Marche Pontificale, *de la Tombelle*; Pièce Héroïque, *Frank*; Fantasia in F minor, *Mozart*; Fugue in G minor, *Bach*; Air with Variations and Finale Fugato, *Smart*.

Dr. Walker Robson, Christ Church, Crouch End (five recitals)—Allegro (Sonata No. 1), *Bach*; Sonata No. 6, *Mendelssohn*; Allegro (Symphony No. 6), *Widor*; Toccata in C, *Rheinberger*; Scherzo in E, *Gigout*; Marche Solennelle, *Borowski*; Allegro (from Sonata), *Elgar*; Passacaglia in C minor, *Bach*; Idyll, *Vierne*.

Mr. H. Matthias Turtan, St. Aidan's, Leeds—Allegro (from Sonata Cromatica), *Yon*; Pensée d'Automne, *Jongen*; Allegretto Maestoso, Intermezzo, and Finale (from Symphony No. 3), *Vierne*; Intermezzo (from Op. 5), *Baris*; Sonata No. 1, *Stanford*; 'Ariel', Chant du Printemps, Pastorale and Rhapsodie Catalane, *Bonnet*.

Mr. Frank Butler, All Saints', Hove—Fantasia and Fugue in G minor, *Bach*; Sonata No. 6, *Mendelssohn*; Scherzo in F minor, *Sandiford Turner*; Finale (2nd Suite), *Boellmann*.

Mr. Henry Kiding, St. Mary-the-Virgin, Aldermanbury (four recitals)—Senerade, *P. Mansfield*; Festal Postlude, *Gladstone*; Minuet, Musette, and Italian Rhapsody, *Lyon*; Moto Perpetuo, *Ford*; Minuet and Trio, *Wolstenholme*; March in F, *Ireland*; Overture, *Smart*.

Mr. Allan Brown, St. Michael's, Wandsworth Common—Gothic Suite, *Boellmann*; Funeral March and Hymn of Seraphs, *Guilmant*; Fugue, *Reubke*; Finale in B flat, *Wolstenholme*.

Mr. Frederick J. Tarris, Barking Parish Church—Grand Chœur in D, *Guilmant*; Prelude and Fugue in C, *Bach*; Toccata in G, *Dubois*.

Mr. Arthur R. Saunders, St. Stephen's, Wandsworth (three recitals)—Fantasia and Toccata in D minor, *Stanford*; Rhapsodie No. 3, *Saint-Saëns*; Toccata and Fugue in C, *Bach*; Chanson Rustique, *P. Mansfield*; Triumph Song, *Baynon*; Choral in A minor, *Frank*; Festival Toccata, *Wolstenholme*.

Mr. Gerald W. Spink, St. John's, Roundhay—Toccata in F, *Bach*; Sonata No. 6, *Mendelssohn*; Cantilène in A flat, *Hollins*; Pastorale in A, *Jongen*.

Mr. W. Cyril Tapson, St. Mary-the-Virgin, Charing Cross Road (three recitals)—March from 'Occasional Oratorio'; Madrigal, *Lemare*; Marche Solennelle, *Borowski*; Grand Chœur, *Hollins*.

Mr. Harry Wall, St. Paul's, Covent Garden (three recitals)—Andante and Fugue (Symphony No. 4), *Widor*; Andantino, *Frank Bridge*; Berceuse and Legend, *Vierne*; Chant de bonheur, *Lemare*; Intermezzo, *Reger*; Preludes on 'Deck thyself, my Soul' and 'We all believe,' and Trio in C minor, *Bach*.

APPOINTMENTS.

Captain Felix E. Baker, principal tenor, St. Anne's, Soho. Mr. Edward W. Bolton, to be organist and choirmaster of Finchley Presbyterian Church.

Mr. Hubert Gresham, organist and choirmaster, St. Michael and All Angels, Ladbroke Grove.

Mr. L. J. G. Marsh, organist and choirmaster, Christ Church, Clapham.

Mr. Gilbert P. Matthews, to be organist and choirmaster of Wemyss Castle, Fifeshire.

Mr. C. F. Mottram, to be organist and choirmaster of St. Ambrose's, Edgbaston.

Mr. H. S. V. Shapley, to be organist and choirmaster of St. John's, Darwin.

Mr. Cyril E. Tapson, to be organist and choirmaster of Holy Trinity, Claygate.

Mr. Arthur F. Tate, to be organist and choirmaster of Central Baptist Church, Bloomsbury.

THE POINT OF PERFECTION IN XVIIITH CENTURY NOTATION.

On February 11 the members of the Musical Association had the privilege of hearing a paper on the above subject from Miss Townsend Warner, who began with some remarks on the growth of notation. She observed that modern composers were beginning to find our time-notation inadequate to their needs. It was because of the richness and variety of rhythm displayed in their polyphonic work that the 16th century musicians made so much use of the point of perfection. Their use of it was exceedingly interesting and significant. It was in form a small dot or stroke, commonly placed above the notes affected, and slightly to the right of them. Its various functions could be grouped into three main divisions: arithmetical, mensural, and extra-mensural.

In the first of these, it indicated the perfection, that is to say, the triplicity of a single long, breve, or semibreve, either standing by itself or in ligature. In this case only was the dot placed on the same level as the note. This was the baldest and least significant use of the dot. It referred solely to the preceding note, without defining the rhythmic flow, and hence, having a mere arithmetical meaning instead of a mensural one, it could be used for this purpose equally well in perfect or common time. It was essential to a comfortable understanding of the point of perfection to grasp the difference between it and the dot of augmentation. The latter was always placed on the same level as the note it augmented, whilst the point of perfection was placed above the note it referred to. It was only when the point of perfection was used in its arithmetical sense that there was a risk of confusing it with the point of augmentation. They were, however, absolutely distinct in purpose, the function of the one being to show the perfection of the preceding note and thus to complete it, whilst the other showed that the note it followed was not complete in regard to the rhythmic structure of the phrase. Needless confusion had been caused by that arbitrary belief, not yet deservedly confuted, to the effect that the present day dot of augmentation was a modern use of the point of perfection, and derived from it.

The second function of the point of perfection was a mensural one. Here it dealt no longer with single notes, but with the rhythmic flow, and it did this in a number of ways. It might be used to define or to establish the completion of

a measure. It could also be employed to mark the completion of a measure when the notes involved seemed on the minus side. When a breve was followed by a minim only, with a dot placed after the minim, the measure was filled out by the breve equalling five minims. In the greater prolation the semibreve and the semibreve rest equalled three minims. Sometimes one found that where a measure of breve and semibreve was followed by a measure of semibreve and breve, or conversely, a dot was placed between these measures. The Dot Divisio Modi was intended to preserve the integrity of the Rhythmic Modes. This invention of Rhythmic Modes was an early mensural system devised out of the combination of the triple prolation with the poetic metres. After describing these, Miss Warner went on to speak of alteration, which was the final subdivision of the mensural use of the dot, and gave various examples from 16th century compositions.

The extra-mensural use of the dot had not been mentioned by any of the early musical theorists. It was found pretty frequently in such a position that it could not be taken to refer to the perfection of the note, or to the definition or completion of the measure, or to the regulation of grouping in the greater prolation: neither was it necessary for the purpose of alteration, or for division of the Rhythmic Modes. The lecturer had come to the conclusion that it was employed for expressing the catalexis which might occur in imitative music, and thus to ensure the proper accentuation of the words. It would thus reduce a triple measure to a duple. That beautiful effect of rhythmical substitution, familiar to us in the music of Brahms, where a measure of perfect time was inserted in the flow of imperfect time with the greater prolation, was so common in music of the period as to need little comment. Musicians of the 16th century used effects such as these freely and with mastery, with the definite knowledge of their value in breaking up and embellishing the rhythmic flow.

Miss Warner concluded by enlarging on the point of perfection and bar feeling, which she said was no modern growth but an integral force in the evolution of music. When it was called periodicity, this fact was recognised at once. Man was a rhythmical animal, so constructed that when he heard a succession of equidistant sounds he would insensibly arrange them in groups of two's or three's provided they were within the circuit of his rhythmical comprehension. There was clear evidence that the bar feeling was recognised by our Tudor and Elizabethan composers. It was not only in music that contemporary mastery of rhythm manifested itself: one could parallel the cross rhythms of Byrd and Whyte in the blank verse of Shakespeare and Webster. The freedom and subtlety of rhythm which we found in the work of this great age did not come to it through lawlessness, but through liberty. They could not have broken the rules so well if they had not had them first by heart.

Reviews.

O Light Everlasting. By Archibald W. Wilson.

Awakened from sleep. By Charles H. Lloyd. (Chorister Series, Nos. 63 and 64).

O Thou Sword of the Lord. By Myles B. Foster. (Short Anthems, No. 231).

Rule, Britannia. Arranged by W. P. Rivers. (Part-song Book No. 1332).

In Royal Robes of Splendour. A Hymn of Apostles and Martyrs. By J. Lionel Bennett.

[Novello & Co., Ltd.]

Anthems for treble voices have been in great request during the War, and have been so much appreciated that we believe they will continue to be a feature in choirs where capable trebles are available. Mr. Wilson's example is for three voices, the lowest being for treble, not alto. It is tuneful and straightforward. Dr. Lloyd's anthem requires rather more independence from the singers, but is by no means difficult, the entries being free from awkwardness and the writing throughout grateful for the voices. In both anthems the organ part is admirably designed with a view to

adding an interesting background without swamping the voices.

Mr. Myles Foster has written a short, vigorous introit for four-part chorus and organ, with orchestral parts *ad lib.* It is specially suitable for use at services of thanksgiving for peace.

Arne's best-known song is usually pitched in too high a key for popular use. Mr. Rivers's version is in G, and is for a solo voice, with three arrangements of the chorus—S.A.T.B., S.S.A., and T.T.B. A very useful edition, the pianoforte part and vocal harmonies being alike excellent.

The Rev. Lionel Bennett's hymn is a very elaborate affair, for use as processional or anthem. It consists of a fine, vigorous tune, with varied treatment—free organ part, faulxbourdon, &c. In its complete form it demands a big and capable choir, but the composer has suggested cuts and other expedients in order to make it available for more modest forces. It can also be sung as an ordinary hymn. The writing throughout is free and effective, and the varied organ parts are full of interest. Orchestral parts may be hired.

Reminiscences of Henry Coward.

[J. Curwen & Sons.]

In the story of British music of the present generation there are few more striking examples of self-help than Henry Coward, the boy who, undeterred by poverty and disadvantages of every conceivable kind, made himself one of the most famous of choral conductors. The musical aspirant of to-day who has his path smoothed by scholarships, doles, and short cuts, will find wholesome reading in this volume of reminiscences. Dr. Coward abates nothing in the record of his early poverty, but there is none of the arrogance of the average self-made man—merely a proper pride at having been able to rise superior to an environment that would have swamped all but the most indomitable.

He divides his book into four parts, dealing respectively with 'Boyschool,' 'The workshop,' 'The School,' and 'Musical Profession.' The school was Zion School, Attercliffe, where young Coward, then in his twenty-third year, obtained a post as pupil-teacher at a salary of £20 per annum. He had previously worked at the cutlery trade from his ninth year. These two facts will show something of the mettle of the man.

The book is one into which musicians, and especially choralists, will dip with profit. We wish we had space for a few extracts, but after all it is fairer to refer readers to the volume. They will find it far more engrossing than many books with more pretensions to literary style. For example, the naively simple passages on pages 31-33, descriptive of his religious experiences, will move all but the cynic.

Dr. Coward has no intention of becoming inactive yet awhile. He says, 'I began my musical activities in connection with the Church, and I am in the hope that I shall finish my work by doing still more in the direction of raising the standard of Church praise.' There is plenty for him to do, and we wish him many happy years of life in which to do it.

'After tumult, rest.' Tenor solo from 'War and Peace.' By C. H. H. Parry.

Hark! Hark! my soul. Sacred song. By Percy E. Fletcher.

[Novello & Co., Ltd.]

It would be difficult to find a song more suitable for peace celebrations than the extract from Parry's 'War and Peace,' a characteristic setting of these words:

'After tumult, rest; after tempest, calm;
Earth, like a weary child, is gently press'd
In the enfolding arm.

Where the battle roar'd
Round the trench'd height,
Steals a dewy fragrance, softly pour'd
From the lips of night.

Creeps the gathering rust
O'er the broken gun,
Fort and bastion crumble into dust,
Now their task is done.

Sleeps the silent glade,
Sleeps the lowlit wood :
Nature's healing hands are softly laid
On the fields of blood.
Hush'd the sounds of war,
Earth may rest awhile,
Rest in loving patience, wearied sore,
Sleep, and sleeping, smile.*

The beautifully-expressive music gives fine scope to a soprano or tenor, especially in the sustained high notes of the last two pages.

Mr. Fletcher's effective setting of Faber's familiar hymn should find favour with vocalists who are called on to provide items at organ recitals, sacred concerts, and similar occasions. The accompaniment is of a type that is easily adapted to the organ.

The Musical Directory for 1919.

[Rudall Carte & Co.]

The sixty-seventh annual issue of this book is now ready. No more need be said in regard to a publication that has long since been regarded as indispensable.

Letters to the Editor.

WANTED—BOOKS ON MUSIC.

A SPRING-CLEANING TIME APPEAL.

SIR,—I have just returned from a visit to the Army of Occupation in Germany, and want to make a special and urgent request to your readers. You have been very good in the past in making known to your readers the needs of our Musicians' Fund of the Y.M.C.A. (of the committee of which, along with the Editors of the other musical papers of the country, you are a member), and also of the National Collection of Instruments and Music for the use of the troops. The Fund still needs money, and the National Collection still needs music and instruments, and I hope your readers will continue to do what they can to contribute both; but a special need which I have discovered amongst our troops in Germany is that of books upon music—text-books of every kind (elementary and advanced), histories of music, biographies of musicians, &c. The men now have leisure, and I have been encouraged to find that hundreds of them are prepared to undertake quite serious study of music.

I think we may say that every musician in this country has upon his shelves some books which are no longer of great service to him. Such books should immediately be sent to me at the Music Section, Y.M.C.A., 25, Bloomsbury Square, London, W.C.1. They will at once be acknowledged, and I think I can promise that the day after we receive them they will be on their way to our newly-formed music libraries in Germany.

I have come back from my journey encouraged by the thought that, by the education of a section of our manhood now abroad, we have a real opportunity of making ours a more musical country. I sincerely hope that we shall make use of this opportunity to the full.—Yours faithfully,

March 10, 1919.

PERCY A. SCHOLES.

MR. HAROLD SAMUEL AND BACH'S

'THIRTY VARIATIONS.'

SIR,—In your very appreciative notice of Mr. Harold Samuel's pianoforte recital of January 28, you fail to draw attention to what I think was a very subtle little joke on the part of the pianist. Bach's 'Thirty variations' were, of course, the principal item in the programme, and, as is generally known, they were written to order for the purpose of lulling to sleep Baron Kaiserling, who, a sufferer from insomnia, wished for some piece of music that might soothe him when lying awake. Well, this being the case, it seemed to me a very playful piece of humour on Mr. Samuel's part to play, as an extra, the fine Choral Prelude on 'Sleepers, wake.'

F. M. MANN.

[We regret being compelled to hold over several letters.—
Ed., M. T.]

Obituary.

We regret to record the following deaths:—

ARTHUR O'LEARY, in March. Born in 1834, he studied the pianoforte at Leipsic, where he made the acquaintance of Moscheles, Mendelssohn, and Joachim. As professor of music at the Royal Academy of Music, he gave lessons to Arthur Sullivan and Charles Stanford. His editions of pianoforte works were well known.

HORACE WILLIAM PETHERICK, the well-known violin connoisseur, vice-president of the Cremona Society, author of works on Guarnerius and Stradivarius, on March 8, at the age of eighty.

CHRISTOPHER WILSON, on February 18, composer of Shakespearean music that has earned much popularity. A biographical and critical notice is given below.

W. FRYE PARKER, F.R.A.M., on February 20, the well-known professor of the violin; for many years leader of the Royal Philharmonic Society's Orchestra.

MISS AMY WOODFORDE-FINDEN, on March 13, the composer of the familiar 'Indian Love Lyrics.'

JOHN ADCOCK, for many years conductor of the Nottingham Sacred Harmonic Society.

CHRISTOPHER WILSON.

When Christopher Wilson published his master-song, 'Come away, Death,' in 1901, *The Times* said of it that it was 'all that such a song should be—fantastic, yet deeply pathetic, and as musically as a work by a Mendelssohn scholar ought to be.' The words italicised remain true of all that this gifted composer left us; and the pity of it is that for various reasons, some of which will appear in the present notice, so little of his work has been printed.

'Chris' Wilson, as he was known to hosts of friends in Bohemian circles, was born at Melbourne, in Derbyshire, on October 7, 1874. He came of a musical stock, both his grandmother and his mother being brilliant pianists—the latter a pupil of Sterndale Bennett; while his father was a devoted amateur of the art, and his uncle, Mr. Frank Devonport, professor of harmony and composition at the Royal Academy of Music. Many stories, based on undoubted fact, are current as to the boy's proficiency on the pianoforte, even before he reached his teens; and while at Derby School, where his headmaster was T. R. Sterndale Bennett, a son of the composer, he played for the eleven—a somewhat rare combination of talents. There was never a doubt as to young Christopher's future calling; and his brilliant career at the Academy more than fulfilled his early promise. He carried off no fewer than thirteen bronze and three silver medals, and was at the end of his third year awarded three certificates: for the pianoforte, harmony, and sight-singing. He also gained the Agnes Zimmermann Prize. Wilson received every encouragement from the Principal, Sir Alexander Mackenzie, while his professors for harmony and composition, pianoforte, and viola (his second subject) were his uncle, Mr. Oscar Beringer, and Mr. Walenn, respectively. No one was surprised when he capped all his previous successes by carrying off the Mendelssohn Scholarship in 1895. He went abroad—as winners of the British Prix de Rome usually do—and studied under Wüllner at Cologne, von Herzogenberg at Berlin, and Widor at Paris. His gifts were appreciated by his foreign teachers as they had been at home. The beautiful Suite for strings (since published by Schott) was performed at Cologne at one of the principal concerts—a compliment that had been paid to only one young Englishman before him—Arthur Sullivan. Moreover, he was selected by Wüllner to 'coach' a tenor at the Opera in the part of Tristan—no small distinction. There can be no question that Wilson brought back to England one great asset*: he had heard all the great operas over and over again, and it was as a composer and conductor for the

* Another natural result of his stay in Germany was that his interest in the folk-songs of that country was stimulated; and he edited for Messrs. Boosey the volume of 'German Folk-Songs' in their Imperial Edition, the English versions being by his friend Paul England. Wilson's accompaniments and harmonies to these are models of what such things should be, and a notable feature of the collection is that it contains a large proportion of songs that had never been translated into English.

theatre that he was destined to make his mark. His sense of the stage and of atmosphere, and his love for everything relating to the theatre were remarkably keen; so his success in this sphere was not surprising. His gifts were quickly recognised by Sir Frank Benson, Mr. Oscar Asche, Miss Ellen Terry, Mr. and Mrs. Fred Terry, Mr. Otho Stuart, Mr. Wally, and others; for the two first-named he acted as musical director for well over ten years. Apart from the numerous Shakespearean productions for which he wrote the music, his most striking successes were obtained in 'Kismet,' the 'Pied Piper of Hamelin' and the Greek plays. In these latter he made no more use of the ancient modes than Mendelssohn had done; but the result was highly effective and true to atmosphere. Opinions are bound to differ as to the comparative merit of the music written for the Shakespeare plays: on the whole, perhaps, 'Richard II.,' 'The Taming of the Shrew,' 'Much Ado about Nothing,' 'The Merchant of Venice,' and 'Measure for Measure' mark his highest level of achievement. Wilson was, of course, acquainted with all the traditional music, of which he availed himself whenever he considered it suitable; the numerous gaps he filled up with unerring taste and skill. Future searchers in the British Museum Catalogue may consider his output relatively small, in spite of the fact that he died in his forty-fifth year. But it should be remembered that incidental music of this kind, apart from the lyrics, mostly remains in MS. One may rest assured, however, that its spirit and traditions will live on, and that much of it will be handed on by successive conductors for the enjoyment of future generations.

His published works include, besides those mentioned elsewhere in this column, settings of 'It was a lover and his lass,' 'Take, oh take those lips away,' 'On the ground'; two songs set to words by Harold Begbie and Eric Broad; 'The Singer' (Swinburne); three duets and a song from 'Kismet'; an 'Ave Maria'; and a 'Novellette' for the pianoforte. Of the unpublished works, the most important are a 'Wordless play,' 'Inconstant Pierrot' (the Scenario by Sidney Dark); a second Suite for strings; a Mass; a Pianoforte Quartet; two String Quartets; two Violin Sonatas; and a number of lyrics (several of them Shakespearean). He also wrote the music for two pageants.

During the last year of his life, when his health was beginning to fail, Wilson worked much at the British Museum on a series of papers for *The Stage*, dealing with Shakespeare and the host of composers who have set him to music: here his knowledge and experience, if not unrivalled, were certainly unsurpassed. Of these articles five had appeared up to the time of his death: (1) and (2) Introductory and 'A Midsummer Night's Dream' (October 31 and November 7, 1918); (3) and (4) 'Macbeth' (December 5 and December 27, 1918); (5) 'Romeo and Juliet' (February 6, 1919). The last of the series was published eleven days before the end came suddenly—for 'Chris' died of heart failure in the early morning of February 17; a few hours before he fell asleep he was asked to write the music for the forthcoming production by Miss Doris Keane of this same play of 'Romeo and Juliet'—a pathetic coincidence!

Anyone anxious to form some faint idea of 'Chris' Wilson's delightful personality, his kindness to all, his utter selflessness and child-like simplicity of nature, and his humour, should read the two articles on his experiences as a conductor which he contributed to *The Stage* in 1917. But it is the humbler members of his orchestra who probably know more of his goodness of heart than even his most intimate friends; and it is their testimony he would have valued most highly. It should be added that he was a widely-read man, and possessed a sound knowledge of art and of architecture.

A fine tribute to his memory was paid him by his brother Savages—among whom he had spent so many happy hours—on the Saturday night of the week in which he died, when Mr. George Baker sang his 'Come away, Death,' with an effect that will never be forgotten by those who were present. It is to be hoped that a permanent memorial may attach to him in due course by the issue in one volume of his Shakespeare Lyrics—both published and unpublished.

H. O.

* It was the intention of the editor of *The Stage* to reprint this scholarly series, when completed, in book form; and it is a real loss to the history of music and literature that this scheme has been frustrated by the writer's premature death.

ROYAL ACADEMY OF MUSIC.

The second chamber concert of the Lent Term was given in the Duke's Hall on Wednesday afternoon, March 5, when a programme of exceptional variety and interest was presented by the pupils. The Junior Orchestra, of which Mr. Spencer Dyke is the conductor, opened the concert with an admirable performance of the late Sir Hubert Parry's 'Lady Radnor' Suite for Strings, while 'Ole Olsen' Suite (Op. 50) for Pianoforte and Strings was performed by the same orchestra later in the concert. An item of especial interest was two movements from a MS. Quartet for flute, two clarinets, horn, and pianoforte, by Edmund T. Jenkins (scholar), the composer playing one of the clarinet parts, while two movements from a String Quartet by Ernest Chausson brought the concert to a close.

Among the miscellaneous items were two Recitations with music, some songs by Sir Charles Stanford and Ernest Walker, pianoforte solos by Chopin and Schumann, and the Romance and Scherzo from Widor's Suite for flute and pianoforte.

The R.A.M. Club held a social and musical meeting at the Duke's Hall on Saturday evening, March 8. An excellent performance of Saint-Saëns's Violin Concerto in B minor was given by Mr. Spencer Dyke, who also contributed a Sonata by Leclair and several shorter pieces by Rowsby Woof, J. B. McEwen, and Peggy Cochrane. The accompaniments were admirably played by Mr. Victor Booth. In addition to the instrumental solos an interesting selection of Italian, French, Russian, and English songs were contributed by Miss Olga Haley, who was accompanied by Mrs. Edward Haley.

The news of the death of Mr. Frye Parker, who passed away on February 20 at the age of sixty-three, was received with deep regret by his many pupils and friends. Entering the R.A.M. as a student in 1867, he was appointed a professor in 1882, and for many years held a distinguished position amongst English violinists and teachers of the violin. He was the leader of the Royal Philharmonic Society, and also conductor of the Colet Court Orchestral Society and of the Civil Service Orchestral Society. Both as an able and painstaking teacher and a sound and widely cultured musician he was highly esteemed by a very large circle of brother musicians.

The death of Mr. Arthur O'Leary, which took place on March 12, has removed a greatly respected personality from the musical world. Many of Mr. O'Leary's pupils achieved fame in their profession, amongst them being Sir Arthur Sullivan and Sir Charles Stanford. For many years he was a professor and an examiner at the R.A.M., where he was held in the greatest esteem.

The following awards have recently been made: The Sterndale Bennett Prize (for the best performance of a work by the late Sir William Sterndale Bennett) to Desirée MacEwan. The Goldberg Prize, for soprano vocalists, to Gwladys Partridge.

THE BEECHAM OPERA SEASON.

We regret that the date, March 19, of the opening of Sir Thomas Beecham's season of opera at Drury Lane forbids more than a brief reference to the first night. Sir Thomas, who was warmly greeted by a large audience, conducted Dr. Ethel Smyth's 'The Boatwain's Mate' and Rimsky-Korsakov's 'Le coq d'or.' The English work, with its humour, folk-song lilt, and clever scoring was well performed by Miss Rosina Buckman, Mr. Alfred Heather, and Mr. Frederick Ranalow, and was keenly enjoyed. In the bizarre and fascinating 'Coq d'or' the cast of English artists—Miss Sylvia Melis, Miss Edith Clegg, Miss Doris Lemon, Messrs. Foster Richardson, Sydney Russell, William Michael, Herbert Langley, and Frederick Blamey—showed with what thoroughness, spirit, and artistry a difficult work can now be presented without the traditional help from the Continent. Sir Thomas Beecham and an excellent orchestra displayed the glittering colours of Rimsky-Korsakov's score without stint and with thorough mastery.

The performance of 'The Marriage of Figaro' on March 21 was a triumph of presentation—entrancing in its beauty, naturalness, and humour.

The first week's programme included also 'Boris Godounov,' 'La Bohème,' and 'Aida.'

If the Lord Himself had not been on our side.

ANTHEM FOR THANKSGIVING AFTER VICTORY, OR GENERAL USE.

Psalms cxiv. 1—7, cxlii. 2.

Composed by HUGH BLAIR,
M.A., Mus. D., Cambridge.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro con brio.

TENORS. *mf* If the

BASSES. *mf* If the

Allegro con brio. ♩ = 108.

ORGAN. *f Gt.* *mf Str.*
Ped. Gt. coupd.

Lord him - self had not been on our . . side, now may

Lord him - self had not been on our . . side, now may

Str. coupd.

SOPRANOS.

ALTOS. If the Lord Him - self had

If the Lord Him - self . . had

Is - rael say; . . if the Lord Him - self had

Is - rael say; . . if the Lord Him - self . . had

f Gt. Str. coupd.

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(1)

not been on our side, when men rose up a - gainst us ;

not been on our side, when men rose up a - gainst us ;

not been on our side, when men rose up a - gainst us ;

not been on our side, when men rose up a - gainst us ;

mf

mf

They had swal-low-ed us up quick, when they were so wrath - ful - ly dis -

Sic.

senza Ped.

pleas - ed at us . . .

mf

mf

Yea, the wa - ters had drown - ed us, and the

Yea, the wa - ters had drown - ed us, and the

mf

Ped. (2)

The deep wa - ters of the proud had gone

The deep wa - ters of the proud had gone

stream had gone o - ver our soul. The deep wa - ters of the proud had gone

stream had gone o - ver our soul. The deep wa - ters of the proud had gone

p

e - ven o - ver our soul. But prais - ed,

e - ven o - ver our soul. But prais - ed,

e - ven o - ver our soul. But

e - ven o - ver our soul. But

cres. *f* *Gl.*

prais - ed be the Lord, . .

prais - ed be the Lord, . .

prais - ed, prais - ed be the Lord, . .

prais - ed, prais - ed be the Lord, . . prais - ed,

prais - ed be the Lord, . . .

prais - ed be the Lord, . . .

prais - ed, prais - ed be the Lord, . . . *mf*

prais - ed, . . . prais - ed be the Lord, . . . Who hath not

prais - ed, prais - ed, *f*

prais - ed, *f*

giv - en us o - ver for a prey un - to their teeth.

prais - ed, prais - ed be the Lord. Our soul is es - *mf*

prais - ed, prais - ed be the Lord.

prais - ed, prais - ed be the Lord.

prais - ed, prais - ed be the Lord.

mf Sw. Solo. Ped.

ca - ped as a bird out of the snare of the fowl - er,

the snare is bro - ken, and we are de - liv - er - ed.

rit. *Maestoso.*
Our help stand - eth in the

rit. *Maestoso.*
Our help stand - eth in the

Name of the Lord, . . . Who hath made heav'n . . . and

earth. . . from

earth. . . from

earth. Bless - ed be the Name of the Lord, . . . from

earth. Bless - ed be the Name of the Lord, . . . from

this time forth for ev - er more. . .

this time forth for ev - er more. . .

this time forth for ev - er more. . .

this time forth for ev - er more. . .

From
BERV
their an
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WHIT
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modern
Miss Ki
EDIN
Tonic S
C

'UNS KANN KEINER!'

(ZUR BERLINER AUFFÜHRUNG DES 'FALSTAFF' VON VERDI.)



Falstaff von Verdi: 'Alle Achtung, der ist ja noch viel kolossaler!'
Der Deutsche Falstaff: 'Keine Rangstreitigkeiten—ich habe ja auch was vom Verdy!'

Verdi's 'Falstaff,' which was first heard at the Scala at Milan on February 9, 1893, was, with but little delay, produced at Berlin by an Italian company, to a great extent identical with the original one, though a marked abstinence was that of Victor Maurel, who on patriotic grounds declined to repeat the part of Falstaff, which he had created, in the capital of the chief enemies of his country. The first performance in the Berlin Opera House, in 'Unter den Linden,' took place on June 1, 1893. It was cordially received, but without any sort of furore, and probably the lightness of its effervescent humour and rapid action were not in its favour in the Prussian capital. It afforded a motive, however, for the accompanying cartoon, which appeared in a comic paper at the time. Falstaff, standing by the side of the Royal Opera House, is greeting a colossal 'double,' who sits crushingly on the Guard House, which is in fact almost exactly opposite the Opera House. He is labelled 'Falstaff-Militarismus,' and it will be noticed how his sensual face and bloated figure seem to be causing great alarm among the passers-by. His greeting to his pigmy rival: 'No disputes about precedence; I too know something of Verdy,' refers of course to a Prussian War-Minister, Verdy du Vernois, who presumably shared some responsibility for the tax which militarism imposed upon the German people, and probably this represents the extreme limit which Press censorship would allow in the direction of any protest against such a burthen as this military policy involved.

H. T.

Sixty Years Ago.

From the *Musical Times* of April, 1859:

BERWICK.—On the 23rd of Feb., the Church Choir gave their annual concert, in the Girls' School, to a large and very select audience, including many ladies from the town and country. The singers consisted of three men and five boys, and were accompanied by Mr. Young on the pianoforte. The programme contained fourteen pieces of secular music, glees, songs, and catches.

WHITBY.—A new idea has been very successfully carried out here in concerts. The Temperance Choral Society have just held two very crowded meetings, and, although the talent employed was strictly native, the greatest satisfaction was given. The music consisted chiefly of old Airs to modern Temperance Words, interspersed with recitations. Miss King accompanied the songs on the pianoforte.

EDINBURGH.—On the 26th of February, the Edinburgh Tonic Sol-Fa Association gave a very successful festival of

Scottish song, in the Music Hall, which was occupied in every part by a very respectable audience. This festival broke up with the audience all joining in 'Auld lang syne.'

ST. MARTIN'S HALL.—Beethoven's Mass in C, and Mendelssohn's *Hymn of Praise*, were performed, under Mr. Hullah's direction, on Wednesday evening, the 16th ult., when the principal singers were Miss Banks, Miss Martin, Miss Bradshaw, Messrs. W. Cooper and Thomas. The chorus is no doubt well trained by Mr. Hullah, but the difficulties in these two compositions are great, and are quite sufficient to account for occasional unsteadiness. Upon the whole, the performance was satisfactory, and the band was unexceptionable. Mr. Sims Reeves was announced in the bills for the tenor part in the *Hymn of Praise*, but an apology was made for his non-appearance by Mr. Hullah, who stated that Mr. Reeves had only just come up from the Isle of Wight, and had arrived 'voiceless.'

A FESTIVAL AT WOKING.

The organizers of the Woking Musical Festival of British Composers, which was held on March 15, deserve to be both congratulated and encouraged, for their enterprise is of a kind that could be developed with advantage in the London area. Towns in the near home counties are too apt to have their own musical life impoverished by the competition of London. The burden of an important programme was borne by the Woking Musical Society's choir and orchestra, and with orchestral leaders from the Royal Philharmonic Society, Mr. Frederick Randal as vocalist, and Mr. Herbert Fryer, the standard of performance was of the best. One can assume from the title 'Festival of British Composers' that the event under notice, being devoted entirely to works by Sir Charles Stanford, was inaugural. The programme consisted of the Irish Rhapsody No. 1, in D minor, Op. 78; Pianoforte Concerto No. 2, in C minor, Op. 126; Solemn March and Heroic Epilogue, 'Verdun,' Op. 151, for orchestra; the 'Songs of the Sea,' for baritone, chorus, and orchestra; and choral part-songs. Interest centred in the Pianoforte Concerto—excellently played by Mr. Fryer—which was then heard for the first time in the London area. It was typical of the composer's distinction of thought and craftsmanship; two movements in particular—the slow movement and the *Finale*—made an instant and vivid impression. The rest of the programme was more than adequately carried out, including the part-songs excellently sung under the guidance of Mr. H. Scott Baker. It should be mentioned that it is largely due to the continued support of a local J.P., Mr. Patrick H. White, that the Society has long been able to lead and vitalize music at Woking.

THE MUSICIANS' Y.M.C.A. GIFT.

This is a scheme for providing additional musical facilities for the members of His Majesty's Forces in the 2,600 Huts and Centres of the Y.M.C.A. at home and abroad.

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	£	s.	d.
Total collected this year	392	0	0
Total from February 12 to March 11th, 1919	227	9	1

(a) PROCEEDS OF CONCERTS AND ENTERTAINMENTS FROM FEBRUARY 12 TO MARCH 11, 1919.

	£	s.	d.
Crouch End Mr. E. M. Erlbach's Concert	50	14	0
Canada Lethbridge, Alberta, Imperial League of Daughters of Empire Concert	2	17	5
Cheltenham Mr. C. A. Morris's Concert during his Collection campaign	5	0	0
Erith Miss F. H. Ledger, Pupils' Concert	1	10	0
Leamington Spa Miss G. F. Gabb, Pupils' Concert	1	2	0
Liverpool Mr. W. E. Bridson's Concert	15	11	6
Leytonstone Dramatic Recital by Miss Louie Bagley's Pupils at the Metropolitan Academy of Music	2	2	0
Stoneycroft Miss E. Levin, Pupils' Musical Evening	1	15	0
Stalybridge Miss E. Ridway, Musical Evening, Girls' Guild	2	0	0
St. Leonard-on-Sea Miss Florence Aylward, Cafe Chantant	4	11	0
West Hartlepool Concert by St. George's Choral Society	8	0	0
	£95	2	11

(b) ORGAN RECITALS.

	£	s.	d.
Colne Baptist Church: Mr. E. Tatham	3	5	6
Gospel Oak All Hallows' Church: Mr. W. Wolstenholme	2	17	1
Hereford Cathedral Recital: Mr. Percy Hull	6	7	6
Holmwood Parish Church: Recital by Miss Pike, and donation from Lady Wilson's 'Comforts Fund'	12	0	7
Hove Parish Church: Mr. F. M. Butler	3	11	0
Lincoln Cathedral Recital: Dr. Bennett	7	11	11
Leytonstone St. Andrew's Church: Mr. Sydney H. Nicholson	7	19	3
Newcastle-on-Tyne Cathedral Recital: Mr. C. H. Moody	20	0	0
Ripon Cathedral Recital: Mr. C. H. Moody	15	0	0
Stroud Green Holy Trinity Church: Mr. G. D. Cunningham	4	4	0
	£82	16	10

(c) DONATIONS AND COLLECTIONS.

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Miss E. M. Boyce	1	1	0
Miss R. M. Fagelund	1	1	0
Mr. E. F. Holey	1	0	0
Mr. C. H. Francklow	0	10	0
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Lady Robertson	0	10	0
Miss D. M. Stevens	0	10	0
Mrs. Askwith	0	5	0
Miss S. Maturin	0	5	0
Miss E. Marriott (Reader of <i>The Strand</i>)	0	5	0
Anonymous	0	5	0
Mr. W. E. Rogers	0	2	6
Miss D. Sherratt	0	2	6
Miss J. E. Hamilton	0	2	6
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	£49	9	3

Many of the above are the donors' second contributions to the Fund.

London Concerts.

THE ROYAL PHILHARMONIC SOCIETY.

MR. GUSTAVE HOLST'S 'THE PLANETS' SUITE.

The third concert of the season, on February 27, was notable for the first performance of a new Suite by Mr. Gustave Holst, 'The Planets.' The work was begun at the end of 1914, a fact which was clearly not without influence on its style. There are seven movements, 'Mars, the Bringer of War,' 'Venus, the Bringer of Peace,' 'Mercury, the Winged Messenger,' 'Saturn, the Bringer of old Age,' 'Uranus, the Magician,' 'Neptune, the Mystic,' and 'Jupiter, the Bringer of Jollity.' The second and sixth were omitted on this occasion. The idea of the Suite seems to have been conceived while the composer was studying astrology. Although the poetic basis is planetary, however, he wishes his work to be judged as music. So few of us know anything of the heavenly bodies, that there is no fear of his wish being disregarded.

The orchestra employed is very large—four flutes, three oboes, *cor anglais*, three clarinets, bass clarinet, three bassoons, double-bassoon, six horns in F, four trumpets in C, two tenor trombones, one bass trombone, one tenor tuba in B flat, six timpani, big drum, side-drum, cymbals, bells, triangle, tambourine, glockenspiel, celesta, xylophone, organ,

and strings. Let it be said at once that the Suite scored an emphatic success. 'Mars' is by far the most convincing orchestral battle-piece that we have heard. Comparisons with the passage in 'Ein Heldenleben' were inevitable, some hearers (of course) discovering similarities. But it seemed to us that Mr. Holst, in making an insistent rhythm the dominating feature, had got well clear of the Strauss example. Cacophony there is in abundance, but the most lasting impression is that of the figure :



beaten out with remorseless insistence. 'Mercury' proved to be the most engaging number, full of fancy, and wonderfully scored. 'Saturn' was impressively gloomy, and a trifle over-long in one mood. 'Uranus' and 'Jupiter' were both on the strepituous side; but the latter contained so much of an attractive character that we believe it would be very popular. Towards its close a fine, long tune of Celtic type seemed a trifle out of the picture, but a good tune is always welcome, so we do not complain of it being dragged in by the hair, as this one seems to be. The Suite was finely played, and loudly applauded.

The rest of the programme consisted of Arnold Bax's Festival Overture (a riotous and exhilarating work, though somewhat diffuse), Mendelssohn's Violin Concerto (in which Miss Margaret Fairless played brilliantly, and, in the *Finale*, a trifle hurriedly), and Ravel's 'Rapsodie Espagnole.' Mr. Adrian C. Boulton's conducting was admirable.

QUEEN'S HALL.

The return of M. Cortot gave added importance to the symphony concert of the New Queen's Hall Orchestra on February 22. His reputation as one of the foremost of the world's pianists was confirmed by a performance of Saint-Saëns's C minor Concerto that was both technically brilliant and finely expressive. The Symphony was that of Mozart in E flat, No. 39. Miss Carrie Tubb sang the narration of Isolde from 'Tristan' and an aria by Bach.

On March 8 Moussorgsky's 'Une nuit sur le mont chauve' and Bantock's comedy-overture, 'The Pierrot of the Minute,' brought an interesting pictorial element into the programme, of which the chief features were Schubert's 'Unfinished' Symphony and Rachmaninov's second Pianoforte Concerto, played by Miss Myra Hess with accustomed distinction.

Miss Murray Lambert played Violin Concertos by Mozart and Dvorák at Queen's Hall on March 4, accompanied by the London Symphony Orchestra under Mr. Hamilton Harty. The programme introduced a fascinating and clever piece of fairy music, 'Puck's Minuet,' by Mr. Herbert Howells, and 'Will o' the Wisp' by Mr. W. H. Reed, the latter being conducted by the composer.

ROYAL CHORAL SOCIETY.

London concert-goers are not accustomed to associate the name of Mozart with religious music, and to many of the audience at the Royal Albert Hall on March 1, the strength and beauty of Mozart's 'Requiem' must have been a surprise and a lesson. It was an excellent idea to revive this work—which had not been performed by the Royal Choral Society for twenty years—as it contains much that is adapted for sonorous and dignified singing, and the qualities of both the music and the choir were heard to advantage. The solo parts were taken by Miss Agnes Nicholls, Miss Gertrude Higgs, Mr. Walter Hyde, and Mr. Graham Smart, and Sir Frederick Bridge conducted.

The 'Requiem' was followed by Mendelssohn's 'Hymn of Praise.'

Madame Clara Butt's concert at the Royal Albert Hall on March 15 was a memorable occasion. Every seat was sold, the massed bands of the Guards occupied the orchestra, conducted by Major Mackenzie Rogan, and the atmosphere was that of a grand occasion. Madame Butt's singing, as was to be expected, justified this setting, and she held her customary grip on the vast audience in Elgar's 'Sea Pictures' and the other songs in her programme. Mr. Kennerley-Rumford's contributions again roused great enthusiasm, as did the playing of Tchaikovsky's '1812' Overture by the band.

ÆOLIAN HALL.

At the chamber concert of the London Trio on March 11, Schumann's Trio in D minor, and that of Arensky in F minor, were presented. The soloists of the occasion were Mr. Albert Sammons and Miss Amy Deakin.

A new Trio by Mr. Harry Farjeon was introduced at the concert of the Harmonic Trio on February 20. Dr. Vaughan Williams's song-cycle 'On Wenlock Edge' was given by Mr. Gervase Elwes with the London String Quartet and Mr. Kiddle on February 21. Love-songs made the programme of M. Rosing's recital on February 22. Chamber music was given on March 1 by Miss Helen Sealy (violin), Miss Joan Willis (violin), and Miss Renée Benson (pianoforte), and the Harmonic Trio reappeared on March 6 with a programme that included Trios by Ernest Austin and J. D. Williams and a Violin Sonata by Eugène Goossens.

Recitals were given by Miss Bertha Best, pianist (February 19); Miss Frances Cooman, pianist (February 24); Madame d'Alvarez, vocalist (February 25); Madame Margherita Valda, soprano (February 25); Miss Hilda Saxe, pianist (February 26); Miss Margaret Portch, pianist (February 27); Miss Dorothy Brook, violinist (March 4); Miss Edith Finch, vocalist, and Miss Ivina Meyrick, pianist (March 4); Mesdames Umberto De Villi and Ferruccio Dina, vocalists (March 5); M. Rosing, in a programme of songs by Moussorgsky (March 8); M. Alfredo Nardi, violinist, with other artists, in a recital of his own compositions (March 12).

Mrs. and Miss Kennedy-Fraser gave another of their uniquely interesting recitals of Hebridean songs on March 4.

ELGAR'S VIOLIN SONATA.

Mr. W. H. Reed's chamber concert on March 21 was notable for the first performance of Elgar's Sonata for violin and pianoforte. Mr. Reed had the invaluable co-operation of Mr. Landon Ronald, and the new work received a very fine performance. Mr. Reed's playing in the second movement (Romance) was especially good, the delicate and fanciful passages being a delight. The large audience (which included a good sprinkling of well-known fiddlers) recalled the composer and player again and again. The rest of the programme consisted of Quartets by Mozart (E flat), and Ravel, the latter being beautifully played by the British String Quartet.

WIGMORE HALL.

Among the more notable of recent recitals that of Miss Margaret Harrison (violinist) on February 20 deserves special mention. Not only was the recitalist's playing of a high order, but special interest attached to a performance of Brahms's Double Concerto for violin and violoncello by Misses May and Beatrice Harrison, with Mr. Hamilton Harty at the pianoforte.

Mr. John Coates made his re-appearance on March 4, and sang songs by Miss Amy Hare. Miss Parlow, Miss Portman, Mr. Lionel Tertis, and Mr. Arthur Williams gave chamber music.

The Classical Concert Society opened a series of six concerts on March 5 with a programme that included Ravel's Septet for harp, strings, flute, and clarinet. The Allied String Quartet and M. Moiseiwitsch assisted. At the second concert, on March 12, M. Florent Schmitt joined the same string players in his notable Pianoforte Quintet. A Suite on Breton songs, by Jean Huré, for Pianoforte Trio, was introduced on March 19. Haydn's Quartet in C major (Op. 54), and Mozart's Clarinet Quintet, were also in the programme, to which Mr. Gervase Elwes contributed an interesting set of songs.

Miss Muriel Foster chose an exceptionally varied and interesting programme of songs for her recital on March 8. They included six by Mr. John Ireland.

Recitals were given by Miss Helen McGregor, violinist (February 19); Miss Isabel Grey, pianist (February 21); Mr. Victor Benham, pianist (February 22); Miss Luia Juta, vocalist (February 28); Mr. Frederic Lamond, pianist (March 1); Miss Katherine Goodson, pianist (March 1); Mr. Lloyd Powell, pianist (March 3); Miss Sylvia Van Dyck, vocalist (March 4); Miss Winifred Macbride, pianist (March 7); M. Sascha Laxerson, violinist, and Miss Lonie Basche, pianist (March 10); M. Michael Doré, violinist (March 11).

STEINWAY HALL.

Mr. Arnold Trowell's Quartet in G made a good impression at the concert of the Philharmonic String Quartet on February 27. Old songs and ballads were given in her inimitable style by Miss Jean Sterling Mackinlay on March 1. Compositions by Mr. James Richardson (violin-cello) were given at his concert on March 3. Recitals were given by Mr. James Richardson (viola); Mr. Sivory Levey, who returned to the concert-platform after four years' military service on March 8, and gave a characteristic programme of poems to music; and Miss Winifred Purnell, pianist (March 11). Mr. de Lara gave a concert of British music on March 13.

A successful concert was given at Steinway Hall on March 18 by Miss Christabel Baxendale (composer-violinist), assisted by Miss Eva Dale (soprano), Miss Margaret Lewys (contralto), Mr. Spencer Thomas (tenor), Miss Nancy Morgan (harp), and Mr. F. W. Holloway (pianoforte). The programme included several attractive songs and instrumental pieces by the concert-giver.

A new String Quartet by Sir Charles Stanford was introduced at the chamber concert of the Royal College of Music on February 25.

Miss Lilius Mackinnon gave a Scriabin recital at the Margaret Morris Theatre, Chelsea, on March 22, playing twelve Preludes, a Sonata (Op. 30), three Poems, and five Studies—an exacting programme, on the performance of which she is to be congratulated.

The Ealing Philharmonic Society, under the conductorship of Mr. E. Victor Williams, gave selections from Handel's 'Judas Maccabeus' and Mendelssohn's 'Hymn of Praise' at a Victory Concert on February 22.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BELFAST.

The Philharmonic Society gave its usual two performances of 'Messiah' on December 13 and 14, 1918, the soloists being Miss Dorothy Moulton, Mrs. John Seeds, Mr. Loyal Crosby, and Mr. Ivor Foster. Several of the less familiar choruses were included in the selection at these concerts, thus affording interesting variety.

The third concert of the Philharmonic Society was given on March 5, when an interesting programme was presented to the subscribers. The principal work was Hurlstone's Ballad for chorus and orchestra, 'Alfred the Great,' performed here for the first time. The gifted young composer whose early death cut short a career so full of promise has in this work embodied really fine choral and orchestral music, which was well rendered under the inspiring direction of Mr. E. Godfrey Brown. The remainder of the programme was admirably filled by Mr. Gervase Elwes and Miss Adela Hamaton (pianist) as soloists. The latter played, with the orchestra, Schumann's Concerto in A minor (Op. 54). The orchestral pieces were the Overture to Humperdinck's 'Hansel and Gretel,' 'The Song of the Rhine Daughters,' from 'Götterdämmerung,' and the Overture to 'Tannhäuser.' A really good performance of music so difficult for a provincial orchestra reflected much credit on its preparation by Mr. Brown.

BIRMINGHAM.

The Birmingham Festival Choral Society's third concert of the season was given at the Town Hall on February 19, and conducted by Sir Thomas Beecham. But it was at once apparent that his recent illness had left its mark upon him, for one missed his customary magnetic influence upon his rank and file, and it also may have been for want of sufficient

rehearsal that the orchestra by no means realised the fine tone-quality and the *finesse du jeu* of former days. Wagner largely figured in the programme, the excerpts consisting of Act 3 of 'Lohengrin,' the Prelude to Act 3 of 'Die Meistersinger,' the Choral March from 'Tannhäuser,' the great duet for Sieglinde and Siegmund from 'Die Walküre,' and Wotan's 'Abschied,' sung by Mr. Frederick Ranalow, Miss Licette, and Mr. Walter Hyde, excellent Wagnerian singers, who were cast for the principal rôles. Additional interest was provided by a performance of Debussy's 'La Demoiselle Elue.'

The Birmingham Choral and Orchestral Association was quite justified in again giving, under Mr. Joseph H. Adams, Edward German's sparkling opera 'Merrie England,' which once more attracted a packed audience, completely filling the Town Hall on Saturday evening, February 22. The principal parts were well sung by Madame Parkes-Darby, Miss Doris Russell, Miss Ethel Branscombe, Mr. Ernest E. Ludlow, and Mr. Herbert Simmonds. German's 'Welsh Rhapsody' opened the concert.

Madame Gell's Ladies' Choir held its annual concert at the Town Hall on March 1. The selection of choruses and part-songs included mostly operatic examples, as the Spinning Chorus from 'The Flying Dutchman' and Musetta's song from 'La Bohème,' arranged for female voices. The voices are of clear and resonant timbre, and the singing denotes Madame Gell's careful training. Captain Herbert Heyner (baritone) contributed songs, Mr. Paul Beard (violinist) played excellently, and Mr. Appleby Matthews accompanied.

The fourth and last Max Mossel concert of the season was given at the Central Hall on March 4—a magnificent finale to a delightful series of concerts, the success achieved being so great that Mr. Mossel already announces that these concerts will be continued next season. The Birmingham Orchestra, conducted by Mr. Landon Ronald, proved a great attraction. Mr. Landon Ronald is a prime favourite in this city, and local musicians are much attached to him. Under his masterly guidance the orchestra gave, among other works, Wagner's 'Siegfried Idyll' and Haydn's Symphony, Letter V, No. 1, in G major. Mr. Max Mossel and Miss Daisy Kennedy joined forces in Bach's Concerto in D for two Violins. The soloist was Mlle. Zoia Rosowsky.

Mr. Hubert S. Brown gave his third and last concert of the season at the Town Hall on March 5, with the assistance of Mr. Albert Sammons (violinist), Mr. Arthur Cooke (pianist), Mr. Frederic Austin (baritone), Miss May Huxley (soprano), and an excellent local contralto, Miss Alice Vaughan. The concert opened with a movement from a Quintet for Strings and Pianoforte by Dorothy Earlt, the composer presiding at the pianoforte, assisted by the Hytch String Quartet.

The Appleby Matthews Sunday Orchestral Concerts at the Scala Theatre have become very popular, and are certainly a source of unusual attraction and of considerable variety as regards the programmes. Beethoven's Symphonies as well as those of the other classical masters have proved a welcome feature of these concerts.

Mr. Appleby Matthews gave a popular concert at the Town Hall on March 8, with his choir and orchestra, the principal choral work performed being Coleridge-Taylor's 'Hiawatha's Wedding-Feast,' with Mr. J. W. Willink as vocalist. The choir is well-balanced, and the voices, especially the sopranos, are of an excellent tone-quality—indeed the whole rendering of Coleridge-Taylor's remarkable work was impressive in every way. Unaccompanied part-songs, including examples by Elgar, were delightfully sung. Miss Margaret Fairless scored an enormous success in Mendelssohn's Violin Concerto.

On March 3 Mr. Ernest Newman gave an interesting lecture at the Birmingham and Midland Institute on 'The present trend of music'; and, under the auspices of the Birmingham Sunday Lecture Society, Mr. John Tobin, of Liverpool, gave a lecture at the Town Hall on March 9 on 'The glories of British Music,' with musical illustrations by the Tobin Pianoforte Trio.

The Birmingham Choral Union gave a concert recital of Gounod's Opera 'Faust' at the Town Hall on March 15. Mr. Richard Wassell had secured some excellent principals, viz., Miss Emily Breare, Miss May Peters, Mr. Evan Jones, Mr. Arthur Cranmer, and Mr. Ridding. Owing to the unavoidable absence of Mr. Wassell, the concert was conducted by Mr. A. J. Cotton.

BOURNEMOUTH.

When, at the start of the present series of Symphony Concerts, reference was made in this column to the strengthening process that the violins (in particular) had undergone since the 1917-18 season, it was hardly realised at that early stage how materially this department of the orchestra had improved. Now—when time has been given us to turn an impression into a clear conviction—it is clear that at no former period have the strings of the Municipal Orchestra been so powerful and so responsive to all the varying shades of expression. Recent performances have afforded complete proof of the assertion that the Bournemouth Municipal Orchestra is an extremely flexible and compact body, fully capable of assuming the responsibilities that Mr. Dan Godfrey imposes upon it.

In continuation of the monthly record of the principal works performed at these concerts, we find in the programmes presented during the past month Symphonies by Beethoven, Goetz, Glazounov, and Dvorák—viz., the 'Eroica,' Goetz's only example, the Russian composer's fifth work in this form, and the Bohemian master's Symphony in G. The best complexion was put upon these various compositions, the playing satisfying us that careful attention to detail was by no means overlooked at rehearsal. Other works of interest have been Smetana's 'Bartered Bride' Overture, De Greef's four Old Flemish Folk-Songs, Beethoven's 'Coriolanus' Overture, and—revived with great success after an absence from our programmes during the War—Brahms's fine 'Academic' Overture.

Rimsky-Korsakov was responsible for the two novelties of the month: the 'Sadko' Tableau Musical and the Suite from the Opera 'The Snow-Maiden.' Both are plentifully besprinkled with the characteristics of the famous Russian composer and teacher, the orchestration, as one would be led to expect, being of a masterly order. Nevertheless, the 'Snow-Maiden' music was a trifle disappointing—possibly because of its divorce from the context—but 'Sadko' may be regarded as an acquisition to the orchestra's repertoire.

Two pianists and two violinists have appeared as soloists, the string players, perhaps, having borne away the palm. Miss Ivy Angove, indeed, gave a superb rendering of D'Ambrósio's Concerto in B minor. This artist is certainly now to be placed in the front rank of solo violinists. Miss Adila Fachiri, again, is a performer of uncommon talent; and, as a niece and pupil of the great Joseph Joachim, is not this as it should be? Her performance of the Beethoven Concerto, which she played on Joachim's favourite instrument, was full of nobility and deep feeling. The pianists were Miss Lilia Kanevskaya and Miss Maud Agnes Winter. The former's studies with Moiseiwitsch have resulted in an impeccable technique, which she displayed to much advantage in Saint-Saëns's well-known Concerto in G minor. She should become a player of distinction when her undoubted powers ripen still further. Miss Winter elected to be heard in Liszt's 'Todtentanz,' a noisy composition in that bombastic and tawdry style which Liszt far too often favoured. We know that Miss Winter is a gifted artist, but on this occasion her talent did not have a fair outlet.

BRISTOL.

During the latter part of February and the beginning of March, concert-goers had a wealth of varied music awaiting them. The Bristol Choral Society at the third of its four concerts gave the public the opportunity of hearing for the first time 'Hora Novissima,' by Prof. Horatio Parker. It is a setting of a portion of 'The Rhythm of Bernard de Morlaix on the Celestial Country,' a famous Latin poem of about the year 1145. It makes considerable demands on both principals and choir, but Mr. George Riseley may be congratulated on obtaining a most successful performance of the work. A very happy feature of the programme was the third part of 'Tannhäuser,' the orchestra playing beautifully.

On the following Saturday (March 1) the Bristol Royal Orpheus Glee Society occupied the orchestra at Colston Hall, and it was pleasant to find the muster of members little short

of pre-war times. The concert was in every respect admirable, Mr. George Riseley obtaining most remarkable effects from his singers. Miss Adela Verne played pianoforte solos with her accustomed skill.

CAMBRIDGE.

The University Musical Society held on March 14 a Memorial concert to commemorate those of its members who have fallen in the War. The choir and orchestra were much larger than they have been for the last five years, the numbers indeed practically reaching the pre-war figure. The programme consisted of Dr. Rootham's setting of Mr. Laurence Binyon's words, 'For the Fallen,' Parry's 'Blest Pair of Sirens,' a Rhapsody ('A Shropshire Lad') by the late George Butterworth, M.C., and Beethoven's fifth Symphony. Though Dr. Rootham's work was composed and published in 1914, this was its first performance, and the reception accorded to the composer showed that the audience at any rate agreed that it was worthy a place beside that of one of the greatest English choral writers. This is the best work of Dr. Rootham's we have yet heard. It is quite spontaneous (it was written in three weeks), and its workmanship throughout is admirable. The voice-parts in several places are difficult, but always tuneful, while the orchestral treatment shows Dr. Rootham as a thorough master of his craft.

DEVON AND CORNWALL.

PLYMOUTH.

The Madrigal Society, conducted by Dr. H. Lake, was responsible on February 26 for a first appearance at Plymouth of Benno Moiseiwitsch, whose playing of Ravel and Debussy particularly was a revelation of tonal proportion and exquisite interpretation. Miss Tessie Thomas's violin-playing proved very acceptable, and the choir sang pieces by Elgar, German, Wilbye, Dunhill, MacEwen (a lovely 'Wind in the chimney'), Balfour Gardiner, and Rimsky-Korsakov ('Peaceful and still').

On February 20 the Royal Naval Accountants' Glee Party—which, under Mr. R. R. Kimbell, has proved of inestimable value to the members themselves as well as to local charities—took leave of its conductor at a farewell concert. Mr. Kimbell is succeeded by Mr. S. Horwood.

In celebration of the Jubilee of the Barnstaple Musical Festival Society two concerts will be given in the Autumn, including two performances of Dr. Edwards's new work, 'Hymn of Victory and Peace,' for soli, chorus, and orchestra, which work will also be produced at Exeter about the same time.

Mr. Josef Holbrooke, Mr. John Dunn, and Mr. George Pawlo visited Torquay Pavilion on February 15. During the next week end the band of the R.M.L.I., Plymouth Division, gave five concerts, conducted by Mr. P. S. G. O'Donnell. The Symphony was Schubert's in C, No. 7, and modern music (Rimsky-Korsakov, Rachmaninov, and Coleridge-Taylor) was interspersed with classical and lighter items.

Two concerts were given in the Pavilion on March 3 by Miss Ada Forrest, who sang English songs, Miss Lena Kontorovitch, who played violin music by Brahms and Sarasate; and M. Shapiro, who represented Chopin, Liszt, and Brahms in his pianoforte solos, and joined the violinist in the Brahms Sonata in A. The last of the musical events in the Pavilion up to date were two pianoforte recitals by Mark Hambourg. Miss Annabel Macdonald was the vocalist.

One of the most successful gatherings of the Torquay and District Organists' Association was held on March 1 at the residence of Mr. Harry Williams, when Mr. W. L. Twining read a paper on 'Voice Production.' The musical programme included the first performance of a Prelude in E by Mr. Harold Skidmore for violin, pianoforte, and organ. It is hoped that Associations will be formed at Exeter and Plymouth, and that amalgamation may increase the value of the several combinations.

St. Dennis and District Musical Society raised £18 to develop its work by giving a concert at Carne Hill on February 26, conducted by Mr. S. D. Collins, being

assisted by St. Austell Ladies' Quartet; and at Looe, on February 27, artists from Liskeard and Plymouth joined local performers in a concert in aid of the local Reading Rooms.

Launceston Choral Society is one of the most enterprising and successful in Cornwall, and adept in making the best of things as they are and thus achieving progress. Though unable to secure orchestral help, on February 27, under the direction of Mr. C. S. Parsonson it gave a very good rendering of Percy Fletcher's 'The Deacon's Masterpiece,' with Miss Ethel Baily at the pianoforte and Mr. D. J. Coldwell at the harmonium. The programme also included the part-songs 'Song of the Pedlar' (Coleridge-Taylor) and 'And did those feet' (Parry), also vocal and instrumental solos.

Want of space forbids the mention of a great number of smaller musical events that testify to the widespread and busy musical activity of these counties.

GLASGOW.

This month's record is one of local effort, and that almost wholly choral. The last of the Choral and Orchestral Union's concerts on February 22 took the form of a performance of 'Elijah' by the Choral Union, under Mr. David Stephen. The choruses were sung with good effect, and as a much more complete orchestra than earlier in the season had been engaged, the accompaniments were more adequately rendered. In the title-role Mr. Herbert Brown sang with distinction, and Mr. Herbert Walton acted as organist with exceptional skill. There is a likelihood of the Choral and Orchestral Union's complete orchestral scheme being brought into operation again next season, when, the absence of the Scottish Orchestra during the War being so greatly felt, the management are justified in looking forward to largely increased public support. Two concerts were given on March 1 and 2 by the St. Wilfrid's Choir. This promising body was recently formed by the most musical of the ex-students of Notre Dame Training College, under the leadership of the accomplished lecturer in music at the College. The two performances showed that the fine musical traditions of the College are being carried into extra-mural life. Especially was this evidenced in the consistently charming enunciation and expression exhibited in a programme of familiar choral music. Some excellent solo singing and pianoforte playing lent variety to the programme. Another new choir made its first public appearance on March 2—the Singer Mixed-Voice Choir, a completion and extension of the Singer Female-Voice Choir, which owes its inception to the Competitive Festival movement in Glasgow. The members of the Choir are employees in the great manufacturing firm of Singer's, and the creation of this and similar choirs is one of the most hopeful signs of the times. The new Choir's first appearance augurs well for the future, its judiciously selected programme being carried through with considerable success. Mr. W. Robertson acted as conductor. Under the same leadership the William Morris Choir gave its annual concert on March 13. The choral programme included no fewer than thirteen numbers, all of which were sung entirely from memory, thus securing to the fullest extent the conductor's best interpretation. The female-voice section is, owing to the conditions of the time, the better one; but the Choir's rendering of such pieces as Coleridge-Taylor's 'Summer is gone' and two of Stanford's 'Elizabethan Pastorals' left little to be desired. Pianoforte and violin solos were played by Miss Hilda Saxe and Mr. T. Shaw respectively.

LIVERPOOL.

At the sixth Philharmonic Concert, on March 1, the 'Emperor' Concerto found a notable interpreter in M. Alfred Cortot, the distinguished French pianist. It was a brilliant performance, brimming over with vivacity and ardour and not lacking in suggestions of the deep things of the music. Even more exactly was M. Cortot suited with César Franck's Symphonic Variations, which he played with sparkling clearness and crispness. The orchestral items of the programme—conducted by Mr. Landon Ronald—included Schumann's 'Manfred' Overture, his finest work, and Elgar's 'Polonia,' dedicated by the composer to Paderewski and to Polish aspirations, which it so nobly expresses.

The choral music at these concerts is notably gaining in interest. On this occasion two fine works were heard in Granville Bantock's 'The world is too much with us,' for six parts unaccompanied, and Elgar's 'Fly, singing bird,' for female voices with orchestra, conducted by the chorus-master, Dr. A. W. Pollitt.

Sir Edward Elgar conducted a splendid performance of 'The Dream of Gerontius,' given by the Philharmonic Society, at the seventh and penultimate concert on Saturday afternoon, March 15. The vocal principals were Miss Muriel Foster, Mr. Gervase Elwes, and Mr. Herbert Brown, a distinguished trio, and the instrumental and choral features of the noble work were no less finely realised.

The Victory Celebration concert of the Welsh Choral Union, on March 8, proved an exhilarating affair. The programme was made up of miscellaneous items in a regular crescendo of excitement, commencing with Sullivan's Te Deum, sung by the fine choir accompanied by the band of the Welsh Guards, which provided new thrills in the finale, where the tune 'St. Gertrude' was crashed out with the relentless rhythm and tonal glory of a first-class military band. It would be an interesting novelty to hear 'Elijah' under similar conditions. Mr. Hopkin Evans sent Faning's 'Song of the Vikings' hurtling along at perilous speed. It was an exhibition of choral steep-chasing which aroused the Celtic fires of the performers and their audience. But Mr. Evans showed his real musicianship as well as temperament in better-balanced performances of other choral items. The playing of the Welsh Guards Band, under Mr. Andrew Harris, was not only a model of military precision, but also remarkable for the beauty and blend of its tone; as, for example, in Saint-Saëns's fine 'Marche Héroïque.' The songs contributed by Miss Mignon Nevada, and the pianoforte solos of Mr. Michael Mullinar, were other features of a generous programme. This promising young pianist does credit to his training at the Birmingham and Midland Institute of Music; his natural gift and technical equipment should carry him far.

Mr. Cyril Scott had a crowded audience at his recital in Crane Hall on March 12. In his songs he was fortunate in obtaining the services of Miss Astra Desmond, a fine singer and real artist.

Miss Jean Sterling Mackinlay gave another of her inimitable performances in the Play House on March 6.

Under its new conductor, Mr. H. Goss Custard, the Post Office Choral Society sang very well in Mendelssohn's 'Hymn of Praise' at its concert in the Philharmonic Hall on March 12. The chorus-singing was marked by high intelligence and efficiency, and bore witness to the careful training of good material. The vocal principals were Miss Lillie Wormald, Miss Muriel Weatherhead, and Mr. Henry Brearley.

The fifth concert of the Rodewald Society, on February 24, was sustained by the Catterall String Quartet.

Mr. Frederick Lamond gave a pianoforte recital on February 22, and demonstrated his unsurpassable excellence as a player of Beethoven.

Thanks to the enterprise of Messrs. Rushworth & Dreaper, the mid-day Wednesday recitals in Rushworth Hall have been maintained at a high pitch of excellence as regards programmes and performances. Stanford's 'In Memoriam' Trio had a first performance by the excellent Tobin Trio.

The Crane Hall Wednesday Afternoon Concerts have offered much of interest, notably on February 19, when Mr. Edward Isaacs played Rubinstein's G major Concerto, and on February 26, when Miss Una Truman played two extremely modern examples by Turina, which bear the titles of 'Dance of the Seises in Seville Cathedral' and 'A los Toros.' The recitalist on March 5 was Mr. Arthur Cooke.

A well-known Liverpool composer, Mr. Ernest Bryson, has written a new orchestral work, 'Drumtaps,' founded on a selection of stanzas from Walt Whitman's characteristic series. Conducted by Mr. F. H. Crossley, it was successfully produced at the concert of the Warrington Musical Society on February 27. Mr. Bryson is a disciple of the modern school, on whose lines he expresses himself with freedom and force. His music is distinctly interesting in its personal note. At this concert Mr. Crossley also conducted a performance of Coleridge-Taylor's 'Kubla Khan,' in which Miss Astra Desmond sang the contralto solo.

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MANCHESTER AND DISTRICT.

Some of the most important music given here during the past month cannot be dealt with at first-hand owing to an illness which kept the writer away from the two Hallé concerts of this winter which one was most eager to hear—that of February 27, when Cortot played the Beethoven 'Emperor' Concerto and Ronald repeated his reading of the second Rachmaninov Symphony, and that of March 8, which provided the first performance under Goossens of three orchestral pieces by Lord Berners: (1) *Chinoiserie (Allegro ma non troppo)*; (2) *Valse Sentimentale (Lento)*; (3) *Kasatchok (Allegro feroce)*. Lord Berners has published pianoforte music under the name of Gerald Tyrwhitt, and an advance note in an earlier programme claimed that these orchestral pieces are parodies of the usual kind of 'Folk Lore' and 'Genre' music—Chinese music as conceived by the European mind; a version of the old 'Viennese Waltz'; and the Cossack Dance, a mixture of 'Charme Slave' and 'Bolshevism.' One's regret at missing the opportunity for hearing such orchestral experiments is keen.

After over two months' abstention from conducting, Sir Thomas Beecham reappeared at the Hallé concert on February 22. Well as this band has played under all the other conductors since December last, before many ears had been heard one was conscious of the presence of a vivid personality, and in nothing more than in Lalo's G minor Symphony. The programme contained a Lully Minuet, the Mozart G major Serenade, and Delius's 'Brigg Fair,' which had only had one previous performance here. But if applause be any criterion (*pace 'Feste'*) it was more enjoyed than anything which preceded it. Miss Olga Haley, judged by her performances on this occasion, has emerged as a singer of real importance, her command of vocal colour no less than her emotional power being in strong evidence.

On February 20, 22, and 26, one heard in succession the Brodsky, Catterall, and 'Allied' Quartets—an exhibition of masterly playing in contrasted styles. The last-named Quartet is new to Manchester. A change has taken place in the personnel of the Edith Robinson Quartet, as Miss Isabel McCullagh has now formed a Liverpool quartet, her place in Manchester being taken by Miss Gertrude Barker.

On March 6, 10, and 11, Moiseiwitsch played at the Hallé, Gentlemen's, and Bowdon chamber concerts, on the two latter occasions assuming the burden of the programme himself instead of in association with his wife, who was unfortunately taken ill. Such a succession of recitals gave the Manchester pianoforte-loving public the most convincing demonstration of the great scope of his interpretative powers.

There is to be a six weeks' season of Beecham opera in May-June, and for what one may call the summer out-door season more ample preparations than ever before are in hand by the City Council. From May onwards numerous choral performances will be held in the parks, especially in the poorer districts, and probably not less than fifty such will be given voluntarily, in addition to music provided by reed and brass bands and massed choral performances.

Judging from the local papers, preparations would seem to be afoot for a mammoth out-door choral celebration of Peace at Bellevue Gardens, the Hallé Choir taking the initiative in providing a chorus adequate to the occasion. If something on a 'Handel Festival' scale is contemplated, the choice of work—suitable to the occasion and to the size of choir—must be somewhat restricted; the best of our recent choral music has sprung from the anguish of war and its conditions, and would not find a suitable medium of expression in such popular conditions.

The question of site for the Municipal Opera House is being rapidly dealt with. Soon after these lines appear it is probable that we shall know the positions of the available sites and the City Council committee's preference.

On February 25 was held the 160th concert of the Tuesday Mid-day Concerts, which were commenced in connection with the Committee for Music in War-time, and which are to be continued as an organized concert-giving concern, with Mr. William Eller as musical director. On this occasion Mr. Fowler Burton sang three numbers of Vaughan Williams's 'Songs of the Road,' and Mr. John Wills was joined by four Hallé wind-players in Mozart's E flat Quartet.

NEWCASTLE.

On March 8, under the auspices of the British Music Society, Mr. Thomas F. Dunhill delivered a lecture on 'Sir Hubert Parry,' to a large audience.

The lecturer said that some of the composer's admirers had labelled him the 'English Bach,' but Parry had been strongly influenced by our own Elizabethans and Purcell, and was very English in his straightforward sincerity of style. He was an architect, rather than a colorist; consequently his orchestral work was inclined to be square and ponderous. He showed best in his choral works and his songs. His contributions to musical history and literature revealed scholarship and balanced judgment. The illustrations for the lecture included the Cantata 'Voces Clamantium,' and the unison song 'Jerusalem,' rendered by a choir composed of members of the Newcastle and Gateshead Choral Union and the Newcastle Bach Choir. The Motet 'There is an Old Belief' was performed as a sextet. A group of the 'English Lyrics' was sung by Mrs. Rogers, who with Mr. E. J. Potts sustained the solo portions of the Cantata. Messrs. E. L. Bainton and T. Wilkinson played the accompaniments, and Mr. W. G. Whittaker conducted.

NOTTINGHAM AND DISTRICT.

In the immediate future the Leicester Choral Society is giving a performance of Coleridge-Taylor's 'Hiawatha,' under the direction of Mr. Charles Hancock. Since the splendid effort in aid of Railway Servants' Orphanage, the fortieth annual concert on February 8, Derby has been musically very busy. On February 18 Dr. Markham Lee gave a concert at the Temperance Hall, when the programme was entirely devoted to his own compositions; Miss Neville Cox, violinist, gave the first movements from Dr. Lee's Suite in D minor; vocal items were rendered by Madame Lonskaya and Miss Wilkinson, while Dr. Lee himself contributed the pianoforte solos. Choral numbers were supplied by a well-balanced choir under the guidance of Mr. F. J. Bonas. A very interesting lecture, musically illustrated, was given by the Rev. Fiddian Moulton, entitled 'The Gospel Story and its musical interpreters,' at the Technical College on March 6. At the Mayor's 'At home,' on March 12, a varied programme of organ music, representative of old schools and new, was rendered by Mr. W. Baker, assisted vocally by Mr. Fowler Burton. Derby is going forward with a scheme of Municipal music, and committees have been appointed to run (1) central concerts, (2) open-air concerts and Morris dances, (3) suburban concerts. In the future Elgar's 'Dream of Gerontius,' under Dr. Coward and with the assistance of Mr. Gervase Elwes, and a visit from Mr. Lionel Tertis (viola), are promised.

In Nottingham, Elgar's 'Caractacus' was performed by the Sacred Harmonic Society on February 20 in a manner which reflected credit on all concerned, the choir and orchestra no less than the principals. Mr. Allen Gill conducted, the solos being undertaken by Miss Caroline Hatchard, Mr. Alfred Heather, Mr. Fraser Gange, and Mr. John Buckley.

Very interesting was the pianoforte and violin recital given by Miss Alice Hogg and Mr. Fred Mountney on February 25 at the Theosophical Hall, when the programme consisted of three Sonatas by three English composers—viz., John Ireland, Arnold Trowell, and John B. MacEwen. Still more encouraging is the fact that the work by Ireland had to be repeated. Mr. Bernard Johnson was assisted by Miss Minnie Wilson at the Albert Hall on March 2, when the items included the G minor Concerto of Saint-Saëns and a group of organ solos, comprising Handel's Concerto No. 6 and the 'Peer Gynt' Suite (Grieg). The attendance was phenomenal.

Dr. Radcliffe, the organist of St. Mary's, has issued a little booklet of organ programmes, recitals of which he gives every Sunday evening. The scheme embraces all that is best in organ work, in which direction Nottingham is very well catered for.

A lecture-demonstration on the Technique by Mr. R. J. Pitcher is announced for April 14 at the London Academy of Music, with Mr. Herbert Fryer as chairman and pianoforte recitalist.

OXFORD.

On March 8 the Professor of Music, Dr. H. P. Allen, gave an interesting lecture in the Sheldonian Theatre on 'The Orchestra in the time of Bach, and his use of it,' with illustrations. Beginning by enumerating the instruments in Bach's time, he lucidly explained the great difference between the orchestras of those days and the huge orchestras of to-day. In particularising the use of the more conspicuous instruments employed by Bach, it might be said that they would be sometimes found in very different situations—to take but one instance, the use of the trumpet, which with 'its loud clangour' will be found at one time to portray the greatest jubilation and merriment, and at another the most extreme seriousness, announcing the 'Great Day of Doom'.

In his use of the trombones, said the lecturer, Bach seemed almost always to have placed them in unison with the voices, with the idea of augmenting the general tone, and not to have used them for special characteristic effects.

The Professor also mentioned some of the instruments of Bach's day, such as the oboe d'amore and the viola da gamba, which had now become obsolete on account of their ineffectiveness, and for other reasons. He went on to refer also to one other peculiarity of Bach's scoring which should be noticed in passing—that in which he selected a certain combination of instruments at the onset, and kept it steadily going throughout the movement, this being diametrically opposed to the practice of to-day. Speaking generally, the Professor said that Bach seemed to be very keen on 'solidity' in his scoring, and to have justly realised that this could only be done by the careful scoring of the stringed section of the orchestra, though as a matter of fact this excellent principle was fully realised more than a century before his time. With regard to the 'continuo,' which is largely employed by Bach, Dr. Allen remarked that it was, so to say, like the air we breathe—a something *always there*, the filling in the chords on the harpsichord or organ, and it is recorded that the great composer would himself sometimes leave his conductor's desk and, going to the harpsichord, put in bits here and there in the way he particularly wanted them. The excellently-chosen illustrations were played by a stringed band with the addition of trumpets, flute, and oboe.

SHEFFIELD AND DISTRICT.

An interesting new concert venture has been successfully launched at Sheffield. A series of six New Saturday Concerts organized by Miss Eva Rich, a well-known local soprano, and Mr. Allan Smith, a Sheffield violinist, is in progress at the Y.M.C.A. Hall, and so far has appealed to a large number of music-lovers. Chamber music is played at each concert. The works already given include Rheinberger's Quartet for pianoforte and strings, Mendelssohn's Pianoforte Trio in D minor, String Trios by Beethoven and by Percy Grainger, and Boëllmann's Symphonic Variations for violoncello, played with rich tone and artistic sensibility by Mr. Collin Smith. Part-songs for ladies' voices were given at the second concert by the Eva Rich Ladies' Choir, who sang Walford Davies's 'The Shepherd' and 'Cradle Song,' Ethel Boyce's 'Here a solemn feast we keep,' and works by Holst, Stanford, and Percy Fletcher. In addition to a group of well-equipped singers the concerts have the valuable co-operation of two admirable instrumentalists in Mr. John Collins (violin) and Miss Ethel Cook (pianoforte).

The University Musical Society, departing from its normal choral activities, occasionally organizes a chamber concert, a policy which is about to be developed still further by the University authorities. One such enjoyable music-making was given in the Firth Hall, when the Catterall Quartet appeared. Beethoven's Quartet in C sharp minor, Op. 131, was strong fare to the majority of those present—young students, for many of whom it was a first introduction to chamber music. In Dr. Ernest Walker's Quartet in D major they had music more suited to inexperienced assimilation, and its delightful freshness, intensified by a brilliant, fanciful performance, charmed everybody. Debussy's exquisite Quartet, beautifully played, rounded off a programme which, despite its somewhat advanced character—bearing in mind the progressive educational object of the concerts—was evidently thoroughly enjoyed.

The Friday Three o'Clock Concerts arranged by the Misses Foxon continue their successful course. A pleasant variation was afforded at the sixth concert by a recital of folk-songs and old ballads by Miss Jean Sterling Mackinlay. Frank Bridge's Quartet for pianoforte and strings has been the most notable of the recent chamber works played. The performers—Misses Ethel Griffiths and Ethel Cook, Messrs. Allan Smith and Collin Smith—were technically competent, and secured much of the necessary atmosphere and freedom of style demanded by that fine work. At the seventh concert Liza Lehmann's song-cycle 'In a Persian Garden' was sung by Miss Pansy Moore, Miss Agnes Griffiths, Mr. Ralph Williams, and Mr. Bernard Maxfield, a well-balanced and well-rehearsed party.

Mr. Bernard Johnson, city organist of Nottingham, played at one of the Victoria Hall weekly concerts. Apart from his lucidly played recital-solos his visit was interesting by reason of his clever adaptation to the organ of the orchestral accompaniments to two Pianoforte Concertos—Saint-Saëns's in G minor (played by Miss Minnie Wilson) and Mendelssohn's in G minor (played by Miss Helen Guest). The experiment on the whole was successful, though the organ of Victoria Hall does not readily lend itself to the reproduction of orchestral tone-colouring. The two soloists played with refreshing assurance and adequate technique.

At the last of Messrs. Wilson Peck's successful series of Sheffield Subscription Concerts Sir Henry Wood conducted the Hallé Orchestra in a strong programme which included the 'Eroica' Symphony, Overture 'Sakuntala' (Goldmark), 'L'Après-midi d'un Faune' (Debussy), Three Spanish Dances (Granados), 'British Heroes' (Howard Carr), and 'Handel in the Strand' (Grainger). Miss Olga Haley was the vocalist.

YORKSHIRE.

LEEDS.

On March 12 the Leeds Choral Union ended its season with a concert of greater interest than the 'miscellaneous' programme usually provides. It introduced a complete novelty in the shape of an eight-part unaccompanied chorus, a setting of Longfellow's 'Hymn to the Night,' composed by Mr. Ernest Austin, and dedicated to the Society and its conductor, Dr. Coward, in recognition of their production of his 'Hymn to Apollo' last season. It is a broadly treated, impressive work, quite modern in its harmonization, but without any suggestion of being forced or wanting in spontaneity. The atmosphere and mood of the words are happily caught, and the music is a genuine attempt to interpret the poem. It was finely sung under Dr. Coward's direction, and the composer was called upon the platform to receive congratulations on his success. The other important choral work was Bach's great Motet, 'Singet dem Herrn,' which, though it came at the close of a very long concert, was sung with admirable verve and sustained power. Two instrumentalists appeared, Mr. Frederick Dawson and Mr. John Dunn, who joined forces in the 'Kreutzer,' and played it with a more sympathetic ensemble than one expects from a couple of virtuosos. On March 8, Mr. Hamilton Harty conducted the last, and one of the best, of the Saturday Orchestral Concerts, which have given evidence of a growing love of orchestral music in a town where it had been only fitfully cultivated until Mr. Fricker founded these Saturday concerts, and conducted them until he went to Canada. The programme included Brahms's third Symphony, of which the reading was good, though the execution left some little room for improvement, and indeed, now that the war is over, one trusts that it may be possible to strengthen the personnel of the orchestra in several directions. Mr. Anderson Tyrer gave a forcible and brilliant interpretation of the solo-part in Grieg's Pianoforte Concerto, and the orchestra was at its best in Mr. Harty's own 'Comedy Overture' and the 'Siegfried' Idyll.

The Leeds Bohemian Concert on March 5 introduced two modern Pianoforte Quintets—Taneiev's in G minor and Sinding's in E minor—which were played with great spirit by Mr. Cohen, Mr. Bye, Miss Simms, and Mr. Hemingway, with Mr. Anderson Tyrer as pianist. Mr. Cohen's own Sonata recitals have been continued on March 7 and 17. On the former occasion he and Mr. Herbert Johnson played Violin Sonatas by Mozart—an exceptionally strong work in

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G—Ireland, in D minor, and Leku; on the latter date the programme included Sonatas by Brahms (Op. 78), César Franck, and Herbert Howells, the last a composition still in MS. On this occasion Mr. Lloyd Huntley was the pianist. An organ recital by Mr. H. M. Turton, at St. Aidan's, Leeds, on March 3, deserves record because it introduced some modern music of great interest—Stanford's first Organ Sonata, in F, three movements from Vierne's third Organ Symphony, an *Allegro* from Pietro Yon's 'Sonata Cromatica,' and pieces by Joseph Jongen, Augustine Barie, and Joseph Bonnet.

The Leeds University recital on March 4 was given by Miss Summers, whose programme was equally deserving of praise because of its unconventional character. She ventured to give a Beethoven Sonata other than the 'Waldstein,' or the 'Appassionata,' or the 'Pathetic,' or the 'Moonlight,' and chose the seldom-heard work in F sharp (Op. 78), which is probably ignored by virtuosi because it contains such small opportunity for display, but is characteristic and interesting. Franck's Prelude and Chorale and pieces by Brahms and Chopin were also played with a keen sense of their poetic and emotional qualities. The largest audience of the month was that which attended the concert given on February 19 by Madame Clara Butt, with the co-operation of Mr. Kennerley Rumford and Mr. Pachmann, but the programme, though well suited to the occasion, was not of general interest.

A particularly interesting concert was conducted on March 15 by Mr. E. Maude, who has organized a small but efficient string orchestra, which took part in a really enjoyable programme of music by British composers: Parry's 'Lady Radnor' Suite, Elgar's Serenade, Coleridge-Taylor's 'Novelletten,' and pieces by Edward German and Percy Grainger. The vocalist was Miss Etty Ferguson, who sang songs by Mallinson, Coleridge-Taylor, Graham Peel, Quilter, Cyril Scott, Walford Davies, Ireland, Stanford, and Frank Bridge, an excellent selection which presented British art in a most favourable light, and to which she did complete justice.

BRADFORD.

The Bradford Subscription Concerts have worthily maintained their high reputation during the War, and though many of the subscribers to the most expensive seats seem to have been scared off by war conditions, the quality of the concerts has not suffered. On February 28 Sir Henry Wood conducted the Hallé Orchestra in Beethoven's C minor Symphony, the 'Good Friday' piece arranged from 'Parsifal,' and the fifth Suite in G, which he has cleverly arranged from Bach's Organ Sonatas. Mr. Howard Carr's impressionistic sketches illustrating some heroic deeds by Englishmen, were heard for the first time at these concerts. They are clever and vivid, if not particularly interesting from the purely musical point of view.

The Bradford Permanent Orchestra's Concert, on February 22, was conducted by Mr. Julian Clifford, and the pianist was Mr. Eric Brewerton, who played in capital style Arensky's Fantasia on two Russian chants for pianoforte and orchestra. Rimsky-Korsakov's 'Capriccio Espagnol,' and the 'Karelia' Suite of Sibelius, were other features of the programme. Miss Dorothy Parkinson was the soloist. The Free Chamber Concerts, on February 24, introduced Pianoforte Trios by Hubert Parry, Arnold Trowell, and Rubinstein, the executants being Mr. Edgar Drake, Miss Kathleen Moorhouse, and Miss Nellie Chapman. Miss Adelaide Taylor was the vocalist. At the next concert of the season, on March 10, Ireland's second Violin Sonata was repeated, so as to acclimatise the audience to a work which many found too strange in idiom to be easily understood. Sonatas by Cui and Esposito were also played by Messrs. Dunford and Midgley, and Miss Nellie Judson sang some well-chosen modern songs. The Bradford Festival Choral Society, under Dr. Bairstow, gave the first two sections of Coleridge-Taylor's 'Hiawatha' on March 7, together with Parry's 'Blest Pair of Sirens' and other shorter pieces, and on March 12 the Bradford Old Choral Society, under Mr. C. H. Moody, chose Sullivan's 'Golden Legend,' and a miscellaneous second part, which included two of Coleridge-Taylor's choral ballads.

OTHER TOWNS.

At Huddersfield the Choral Society, on February 28, gave, under Dr. Coward's direction, a brilliant performance of the

'Hymn of Praise' and Rossini's 'Stabat Mater,' with Miss Madeline Collins, Miss Olga Haley, Mr. Webster Millar, and Mr. Herbert Brown. On March 11, the Huddersfield Glee and Madrigal Society gave an unusually good programme, the artistic singing, under Mr. C. H. Moody, of part-songs by Cornelius, Fletcher (an effective setting of a 'Brocken' scene to Shelley's words), and others being varied by the playing of the Catterall String Quintet, in works by Beethoven, Schubert, and Debussy. Mr. John Booth was a most refined singer of some very interesting songs.

The Halifax Choral Society, under Mr. C. H. Moody, revived Stanford's fine 'Te Deum' for its concert on March 6, and gave an excellent all-round performance, in which Miss Agnes Nicholls, Mr. H. M. Bower, Mr. D'Oisly, and Captain Heyner were the principals, and in the miscellaneous part of the concert introduced the same composer's equally appropriate chorus, 'Our enemies have fallen.'

The Wakefield Chamber Concerts, which have been in abeyance during the War, were resumed on February 21, when the Catterall Quartet, with Miss Marjorie Sotham as pianist, played Brahms's splendid Pianoforte Quintet in F minor, Beethoven's Quartet in E flat (the so-called 'Harp' Quartet) being also in the programme. On February 26 the York Musical Society gave Stanford's 'Phaëdrig Crohoore,' and Dr. Bairstow secured a highly finished interpretation, the clearness of enunciation being most noticeable, even apart from the fact that it was enhanced by the absence of an orchestra. Wesley's 'In Exitu' was also heard, and songs were contributed by Mr. Gervase Elwes. Miss Irene Scharrer was the solo-pianist.

Miscellaneous.

THE METROPOLITAN ACADEMY OF MUSIC.

The Annual Concert and Prize Distribution took place at the Conference Hall on March 1, before a very large audience. The performances throughout were excellent. Particularly good was the pianoforte playing of the more advanced students. The choice of music was notably progressive, e.g., pieces by Palmgren, Ireland ('The Island Spell') Grainger ('Shepherd's Hey'), Arensky, Frank Bridge ('Fire Flies'), &c. A very enjoyable feature was the singing of Madame Day Winter's Ladies' Choir. Mr. Harvey Grace distributed the prizes, and made an appeal on behalf of the 'Musicians' Gift,' in response to which about £15 was collected.

Reports of a performance of 'Messiah' under unique conditions reach us from South Africa, the oratorio being sung on February 5 at the Union Buildings in Pretoria by the coalition choir of the Johannesburg and Pretoria Philharmonic Societies, some four hundred voices, with orchestra, uniting under the baton of Mr. John Connell, Johannesburg Town organist, in aid of the Governor-General's Fund. The Union Buildings were erected a few years ago for offices for the Government of the Union of South Africa, and are situated on a hillside to the North of Pretoria, on a site described by Lord Selborne as one of the finest in the world. The buildings have over a quarter-of-a-mile frontage, and consist of two large wings (built round centre courtyards (connected by a centre block and colonnade, semi-circular in plan; this semicircular space has been treated to form a large amphitheatre capable of holding many thousands of people, a rostrum, of the same stone as the rest of the building, being placed at the foot. Here are held meetings of a national character, such for instance as a service of thanksgiving at the time of the Armistice. On the occasion in question it became evident that the offices in bulk formed a sounding board making for perfect acoustical conditions, even the most delicate string passages losing nothing of their subtlety because of open-air conditions. The cupolaed rostrum, picked out by soft lighting from the columned semicircle behind, was full of paintable potentialities, and the balmy, breezeless night made the conditions under which the oratorio was heard absolutely ideal"—of

which we understand conductor Connell took full advantage, getting every ounce of tone and temperament out of choir and soloists.

A rare and creditable record has been achieved by the South London Choral Association in completing fifty years of existence under the continuous conductorship of Mr. Leonard C. Venables. During this half-century of activity the Association has given many performances at the Crystal Palace, St. James's Hall, Royal Albert Hall, and other large halls in London. In 1880 the Surrey Masonic Hall was acquired, the South London Institute of Music was opened, and an orchestral society formed. At this Institute 160 concerts have been given. The Jubilee was celebrated at a performance of 'Elijah' on February 24, when a presentation was made to Mr. Venables. The South London Musical Club joined forces with the Association, and the solo parts were taken by Miss Mabel Corran, Miss Ethel Bilsland, Mr. David Ellis, and Mr. George Baker.

The Ashburton Choir sang Purcell's 'Dido and Æneas' (with orchestral accompaniment) at Ashburton Hall, Red Lion Square, Holborn, on March 8. A very interesting miscellaneous selection included Arcadelt's 'Ave Maria,' S. Wesley's 'O sing unto my roundelay,' Holst's 'I sowed the seeds of love' (first London performance), and 'Dashing away with the smoothing iron,' arranged for chorus and orchestra by Irene Bonnett, &c. Mr. Wilfrid S. Palmer conducted.

A fine performance of 'Messiah' was given at St. Paul's Church, Leamington, on February 20. The soloists were Madame Laura Taylor, Miss Edith Brooke, Mr. Walter Otley, and Mr. Herbert Simmonds. Mr. C. Meachem led the orchestra, Mr. Lionel Higgins was the organist, and Mr. Robert West conducted. Mr. West's effective brass trio arranged from the Mozart score for two trumpets and a tenor trombone was used at this performance.

The Glastonbury Festival School, of which Mr. Rutland Boughton is principal, announces an Easter Holiday session from April 12 to 26, with courses of special study in early English music, Dalcroze eurythmics, Hellenic dancing, and scenic and costume design. The secretary is Miss S. F. Meade, Horsington, Templecombe, Somerset.

The Potteries Choral Society, conducted by Mr. Carl Oliver, gave Stanford's 'The Revenge' as part of an interesting programme at Victoria Hall, Hanley, in February. The same work, with Oliver King's 'Soldiers' Rest' and various other part-songs, was given at the County Mental Hospital at Cheddleton on March 1.

The Colne Orchestra, which is now in its twenty-seventh season, gave a concert on March 4, with Debussy's 'Petit Suite' and an Idyll by C. W. Eric Fogg as items of a varied programme. Mr. Wildman, Mr. Bateson, and Mr. Fogg shared the work of conducting.

A Czechoslovak Festival is announced to take place in May at Queen's Hall and Wigmore Hall, with the assistance of the Prague Choral Society, the Moravian Choral Society, the Czechoslovak National Theatre Orchestra, the Bohemian String Quartet, and Miss Emmy Destinn.

The recent activities of the Long Eaton Co-operative Choir, conducted by Mr. William Woolley, have included a Sullivan concert on March 1, with a lecture on the composer by Mr. Woolley, and an excellent programme of part-songs and glees at Sutton Bonnington on March 15.

Mr. James Walter Brown, in a lecture to the Carlisle Literary Society on February 18, described his discovery of two Elizabethan manuscript part-song books that appear to embody the earliest example of a song-cycle.

M. Messenger, composer of 'Veronique' and 'The little Michus,' has written a new light opera, 'M. Beaucaire,' in conjunction with Mr. Adrian Ross. It is to be produced shortly in London.

In aid of St. Dunstan's Hostel, the Metropolitan Concert Orchestra will give a concert at the King's Theatre, Hammer-smith, on April 20. Mr. Henry F. W. Horwood will conduct.

Messrs. Chappell & Co. offer a prize of £100 for a light orchestral suite. The judges will be Sir Frederic Cowen, Mr. Edward German, and Mr. Landon Ronald—and good judges too!

Answers to Correspondents.

R. W.—We do not know of any books dealing specially with the use of the whole-tone scale and overtones in modern music. Any recent book on harmony, such as those by Lenormand (Williams) or Hull (Augener) contain examples and information. But your 'Young Student' will probably be better served by a book telling him how to leave the much-overworked whole-tone scale alone. He will find lots of possibilities still left in the ancient modes and the major and minor scales.

'HOODS.'—In asking us 'how many musical hoods are allowed to be worn' you have set us a problem at which we shy. There are unfortunately all too many 'allowed.' Some are distinctions, some merely expensive and inadequate garments. We must ask to be excused from the invidious task of classification.

PARSEE SUBSCRIBER.—A reader kindly tells us that Loder's 'Brooklet' is edited by Edmondstone Duncan and published in Augener's Ed. No. 4672.

J. HIGGINS.—We have no news as to when the recitals will be resumed. Your best plan will be to write to the local authorities of the towns in which you are interested.

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